

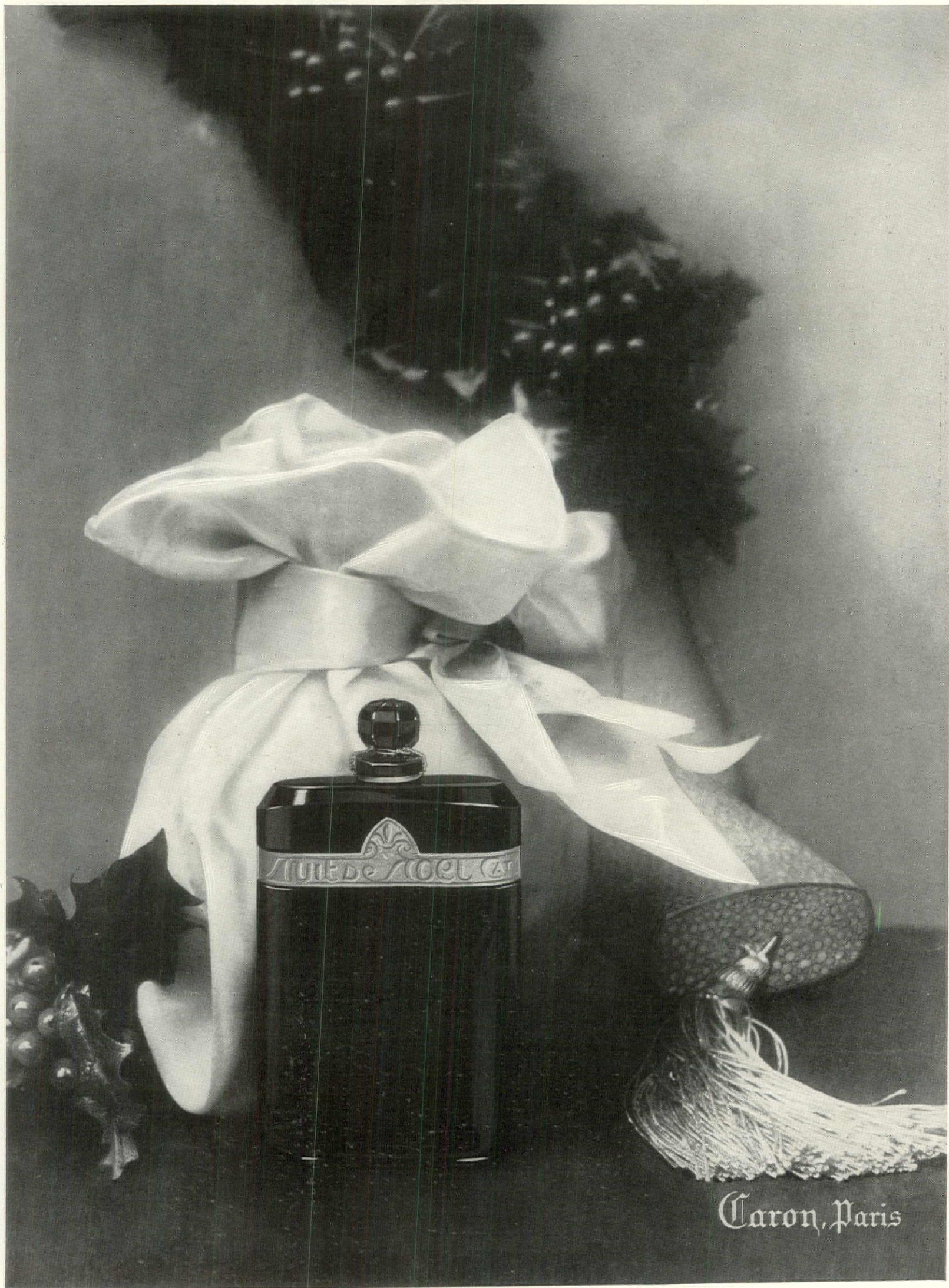
TIFFANY & Co.

JEWELRY SILVERWARE STATIONERY


*Known Far and Wide
For Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK



Among im-
portant stores leading the
way toward better taste in home
interiors is Gimbels in Pittsburgh. Here
the floors of furniture, rugs, draperies and
accessories work as a unit in planning decorative
home ensembles . . . Here period designs are com-
bined to give subtle interest to each ensemble . . . Here
restraint is a master theme, that homes may be the more
livable and lasting. . . . Here, thanks to the miracle of
modern machinery, good taste is divorced from price . . .
the modest home is made no less correct and charming
than the elegant town house . . . Here everything that
is suited to the modes and manners of modern life,
from the sturdy furniture of the Jacobean period to
the sophisticated things of modern tomorrow
has been assembled for your inspection.
Ours is the pleasure of aiding the mod-
erns in creating charming
home interiors.

GIMBELS
-PITTSBURGH

GUERLAIN



SHALIMAR

out-of-essences so rare that only a small quantity can be procured. Guerlain laureate of France has created Shalimar the unforgettable one hundred years perfumeur.

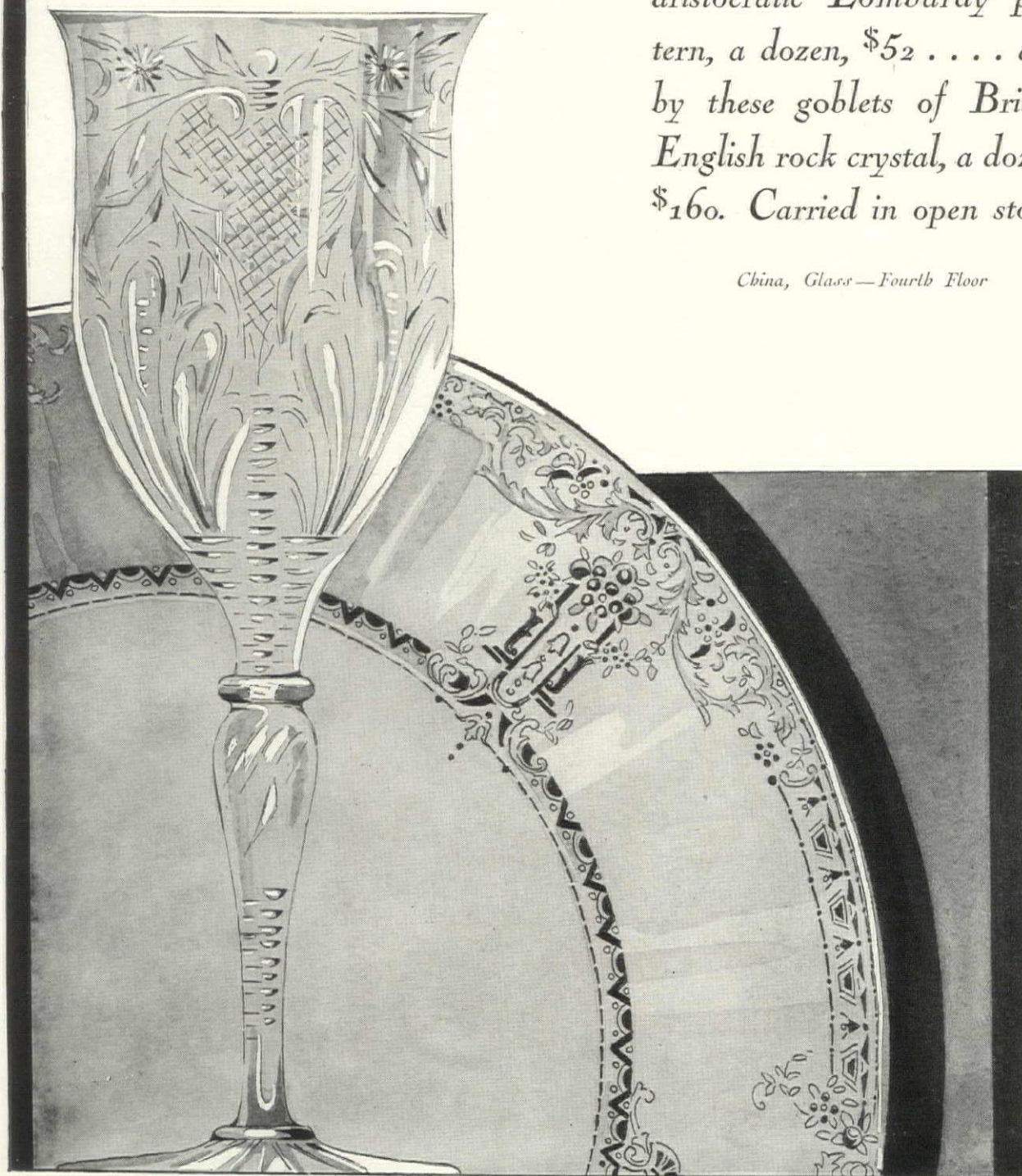
NEW-YORK • 578 • madison • ave - PARIS • 68 • champs-élysées.
Guerlain perfume are bottled and sealed in Paris and sold only in the original bottles.

B. ALTMAN & CO.

FIFTH AVENUE, NEW YORK

THE traditional fineness of Altman china and glass is exemplified by these dinner plates of Royal Doulton English bone china in the aristocratic Lombardy pattern, a dozen, \$52 and by these goblets of Brierly English rock crystal, a dozen, \$160. Carried in open stock.

China, Glass — Fourth Floor





Karess Face Powder

Packaged especially
for the boudoir \$2.00

Endorsed by
Women of
Discrimination
and Refinement
Everywhere



WOODWORTH

Creators of Exclusive Face Powders since 1854
NEW YORK ~ PARIS

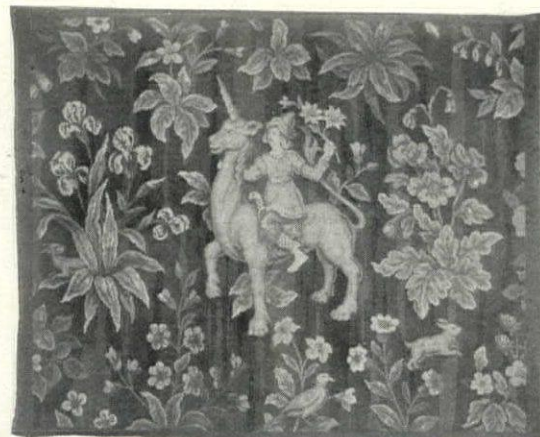


GOTHIC TAPESTRIES



Macy's has authentic hand-loomed copies, too, for those who plan a more modest expenditure. The mille fleurs designs, illustrated on either side above, can be found only at Macy's in the United States. They are 31 by 39 inches and are \$17.74 each.

THE traditions of great French and Burgundian tapestry weavers live in their descendants today. Macy's has gathered a collection of beautiful panels, made entirely by hand in the old manner, and copied from original Gothic sources. The finely woven panel illustrated above is adapted from a priceless tapestry in the Musée des Arts Decoratifs in Paris. It is 65 by 82 inches and is priced \$449.00



Macy's offers a wide choice in all types of tapestries; machine-woven, hand-loomed or hand-made, also block print copies of Gothic designs. We import these tapestries directly and therefore can sell them for exceptionally low prices even for Macy's.

MACY'S
34th Street and Broadway
New York

MON SEUL AMI

Isabey's newest *parfum* masterpiece • in an exquisite, modernistic flacon de luxe • is an essentially sophisticated *odeur*, created for the formal occasion • and dedicated to the smart *Moderne*.

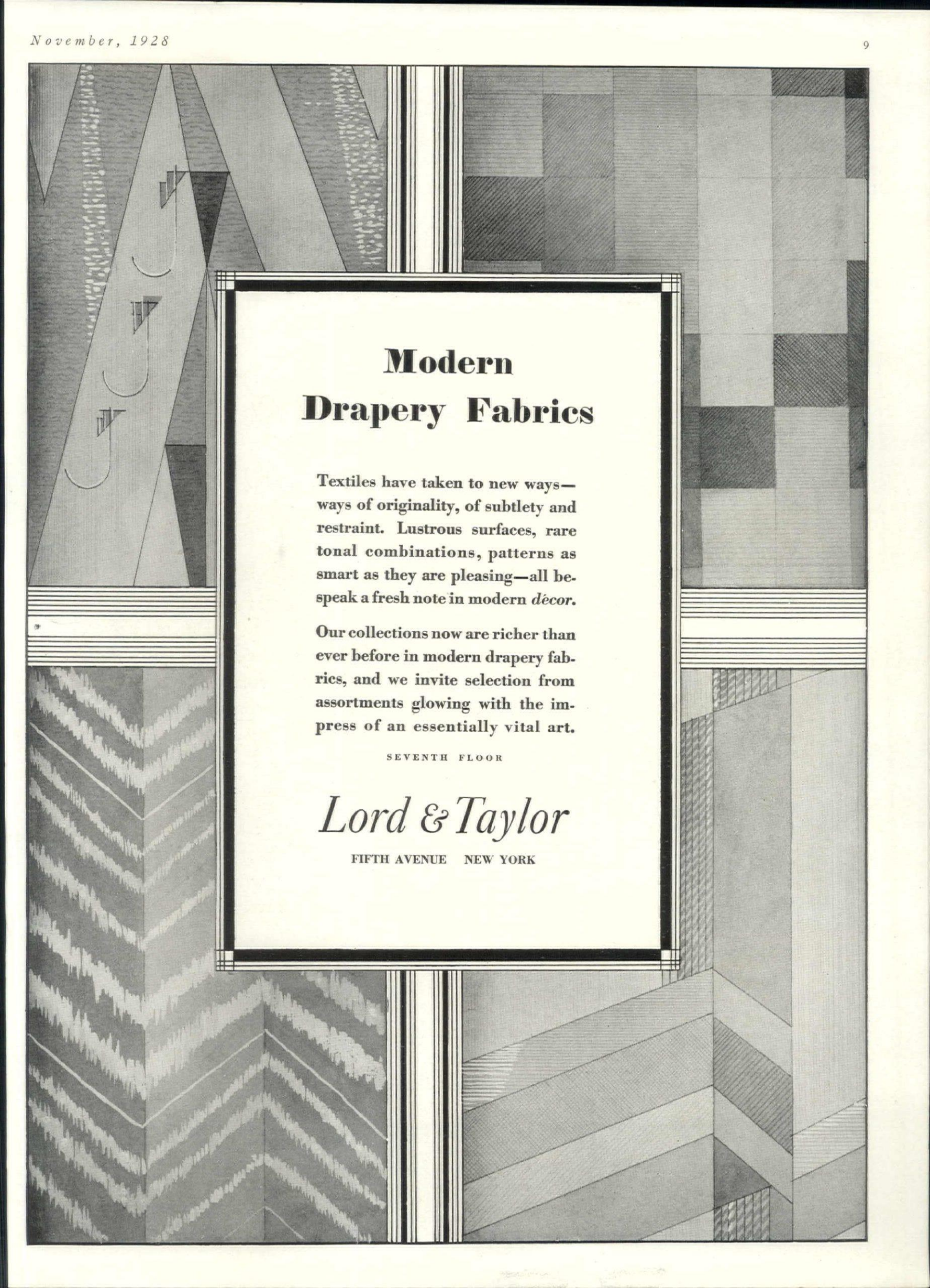
At Exclusive Shops
Everywhere

ISABEY - PARIS, Inc.
411 Fifth Avenue
NEW YORK



BOTTLED
SEALED &
PACKAGED
IN
FRANCE

PARFUMS
ISABEY
Originally
created
for the
exclusive
use of
one of the
present
Nobility
of France



Modern Drapery Fabrics

Textiles have taken to new ways—ways of originality, of subtlety and restraint. Lustrous surfaces, rare tonal combinations, patterns as smart as they are pleasing—all bespeak a fresh note in modern *décor*.

Our collections now are richer than ever before in modern drapery fabrics, and we invite selection from assortments glowing with the impress of an essentially vital art.

SEVENTH FLOOR

Lord & Taylor

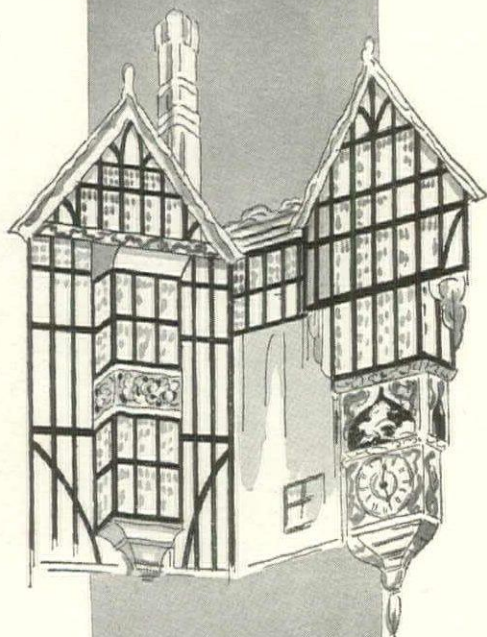
FIFTH AVENUE NEW YORK

McCutcheon's



Reg. U.S. Pat. Off.

FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 44, NEW YORK

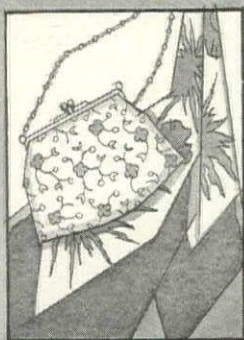


The Latest Importations from Liberty of London have just arrived!

ON THE Fourth Floor in the Liberty Gift Section you will find delicately hammered silver, reproductions of old Pewter, modern Tudric Pewter, Moorcroft Pottery, Pigskin Leather articles and many other novelties. And there's also an extensive collection of Cretonnes, Brocades, Sardinian Tapestries, Crewel Embroideries and Persian Antiques.

DRESS FABRICS from Liberty's are on the Third Floor. Satins printed in smart designs, metal brocades in heavy or sheer weaves, Tyrian and Wandel Silks and the fresh lovely Liberty Cottons await your selection here.

JUST AS YOU enter the front door, you will see Liberty Scarfs. And each scarf whether it's a smart square of silk or a long scarf of chiffon, metal brocade or silk has the inimitable charm of Liberty colors and designs. Bags of Liberty Silks are shown in a wide range of shades. And a Liberty Pot-Pourri will serve for many a year as a reminder of England's fragrant gardens.



*Our Fall and Winter Catalog
is now ready. Write for your
copy today.*

Nahon



IN OUR SHOWROOMS

NAHON FURNITURE is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.

AT the right is illustrated the Avondale Coffee Table—the Nahon Special for November. Like all Nahon Furniture, this piece is made in the Nahon factory, and is of the finest material and workmanship. Owing to the fact that it is a particularly popular design, however, it may be made in quantity, and hence offered at an unusually low price. The Avondale, and other Nahon Specials, may be purchased through your decorator or dealer.



AVONDALE COFFEE TABLE

This is of modern design, yet pure in style and true to the details of the William and Mary School. It is made of walnut and is particularly suitable for the English or Italian style of room. Extreme length 28 inches, width 19½ inches, height 20 inches.

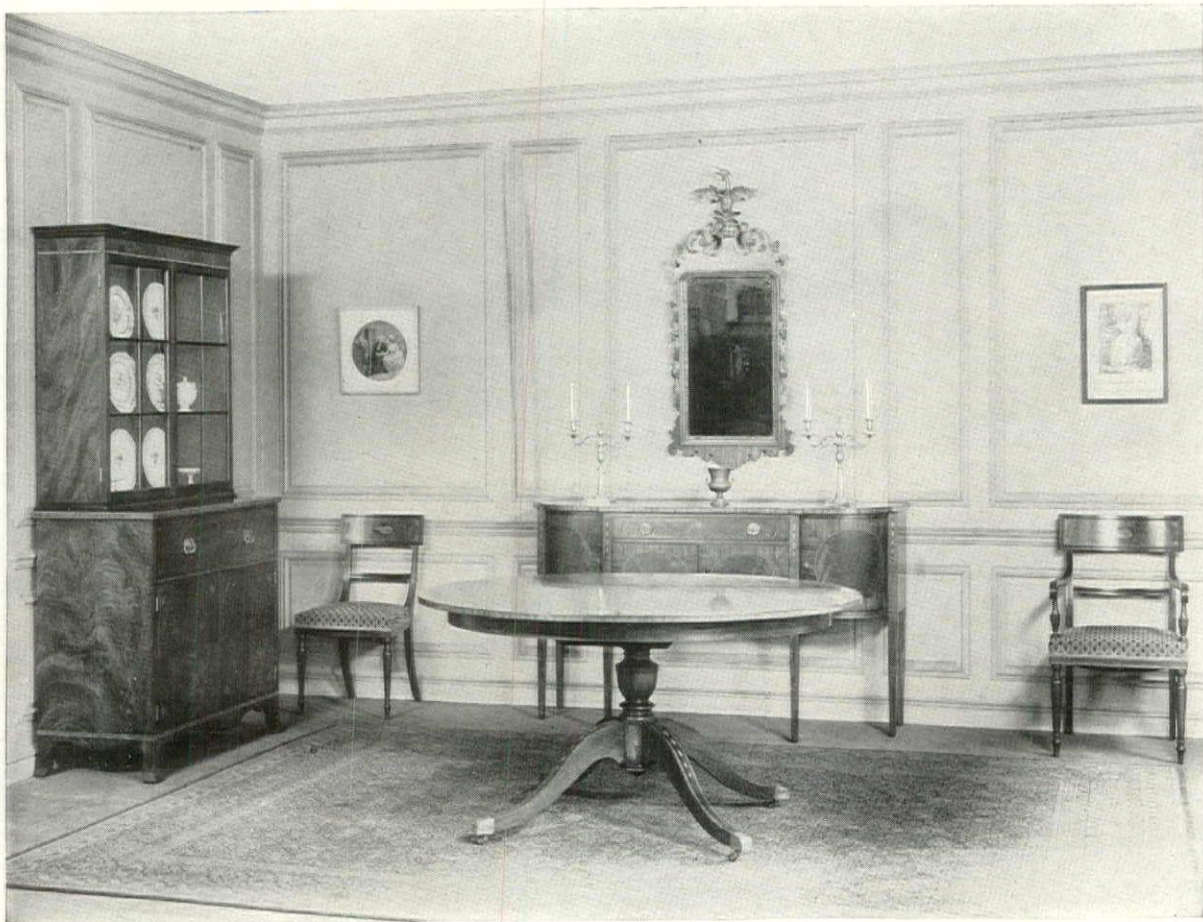
The Nahon Company

Manufacturers to the Decorative Trade

52ND STREET AND EAST RIVER — NEW YORK CITY

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



SHERATON MAHOGANY FURNITURE by KENSINGTON

The Influence of Mahogany in the Development of Furniture Design

THE introduction of mahogany into general use as a cabinet wood was a very considerable influence in the extraordinary advance in the art of cabinet-making which took place in England in the last half of the 18th Century. The close grain, beautiful figure and color of the wood were an inspiration to the designer, and invited and certainly rewarded the highest skill of the cabinet-maker, carver and finisher.

The remarkable strength and stability of this finest of all cabinet-woods enabled a lightening and shaping of the structural parts so that the furniture of Hepplewhite,

Sheraton and their contemporaries attained a delicacy and grace hitherto unknown and still unsurpassed.

The examples illustrated are in every detail characteristic of Sheraton's delightful style. They are made by hand throughout of beautifully figured mahogany and are finished in the rich warm tones of old wood to withstand both heat and dampness, retaining all of the old-world charm of originals while for practical considerations decidedly preferable to antiques.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer


KENSINGTON MFG COMPANY
 MANUFACTURERS
 DECORATIVE FURNITURE
 NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR



Each individual piece of furniture in this wholly delightful group is worthy of one's careful study—and admiration as well. Particularly beautiful is the tapestry-covered love seat, with its cabriole legs and gracefully curved back. Among the famous Hampton Shops reproductions can be found love seats that range from three hundred to three thousand dollars ... With such lovely furniture the Hampton Shops are completely filled. May we not show you these pieces?

Hampton Shops

18 EAST 50TH STREET NEW YORK

Furniture

Decoration

Antiques

Night hides in scented mystery
the bold who plan love's piracy



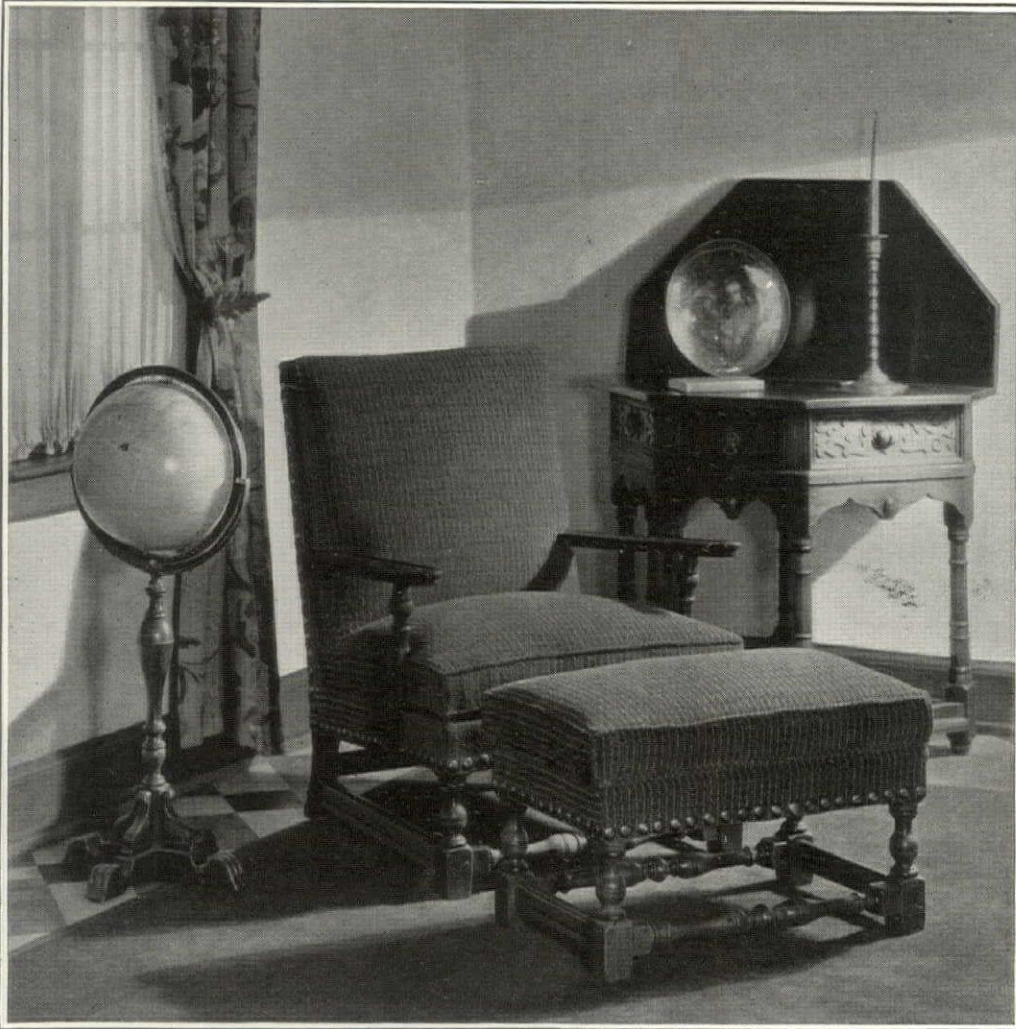
LE PIRATE

A Parfum by Lenthéric

The recognition that is Lenthéric's among the aristocratic women of France is not a social whim. To them a perfume must be a fragrant flowering of the very art of living—a delicate alchemy to quicken the emotions. For of all languages, that of elusive fragrances can best express those moments which are so fleeting and beautiful . . . Such a fragrance is *Le Pirate*. Delicate—yet purposeful. Decidedly it is not naïve. Rather it is as intent as black-eyed Spanish love. Intent—but with irrepressible caprice. *Le Pirate* is a triumph of the perfumes of that "Composer in Fragrance" Lenthéric—bold and irresistible . . . *Le Pirate*—like all Lenthéric perfums—serves its "devoir" and unsuspected background to visible beauty. It creates for a lovely woman a garden of invisible flowers . . . Like all Lenthéric perfumes, *Le Pirate* possesses a priceless secret—it lasts, fresh and delicate, like growing flowers . . . Parfums Lenthéric can be secured not only in the New York Salon of Lenthéric, Savoy-Plaza, Fifth Avenue at 58th Street, but in the finest shops of the large cities.

Lenthéric, Paris

Parfums . FIFTH AVENUE AND 58TH STREET, NEW YORK
245 RUE SAINT-HONORÉ, PARIS, FRANCE



*Furniture such as this carries the
Memory of Christmas through the years*



CHRISTMAS giving can mean more than buying an appropriate present. The joy of giving is most fully realized when the gift is not only one of individual charm for the receiver but one that can also be joyfully used year after year with increasing satisfaction.

Kittinger masterpieces in small homes or large are most often appropriated by individuals with personal pride. This chair

and stool in solid American Walnut, luxuriously comfortable with best curled hair and down, will be jealously claimed by the man of the house. The accompanying globe and flap-top table of gateleg design, also in Solid Walnut throughout, will gratify any home-lover desirous of artistic surroundings. There are over four hundred fifty other Kittinger pieces and suites, all in solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak and Maple.



*An inviting English
group for the Fireside.*

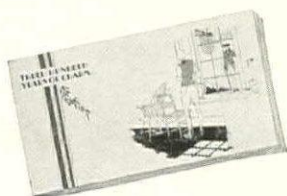
Let us send a Christmas Folder with Booklets showing Kittinger Distinctive Furniture for every room in the home, for better executive Offices, Clubs and Hotels. Name of nearest Kittinger Dealer on request. Kittinger Company, 1872 Elmwood Avenue, Buffalo, N. Y.



KITTINGER
Distinctive Furniture



(above)
AMSTERDAM
Flagg Seat
Side Chair
2032-1
WINDSOR
Cricket
2011-W



Free Booklet

"Three Hundred Years of Charm" is a delightful new booklet on the influence of Windsors in today's inviting homes. For free copy and the nearby N & S dealer's name—please address desk H. G. 3.

THREE CENTURIES OF CHARM

FADS die and fancy changes. But for three hundred years, the Windsor Chair has remained enshrined in our national life. Years have but strengthened its hold on our hearts and hearthstones. And in no small measure is this due to Nichols & Stone Company.

In the largest and oldest establishment devoted to Windsor Chairs exclusively—they have re-created in Nichols & Stone Windsor Chairs all the beauty, grace and sturdiness that have made the Windsor America's best-beloved chair. And thru volume production with quality standards, they have brought more than 125 distinctive patterns of Nichols & Stone Windsors within a modest price-range. All N & S models are also furnished in the white wood for home decoration.

*Furniture and department stores everywhere carry the Nichols & Stone line.
Write us for your nearest dealer's name.*

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Windsor Mass'tts



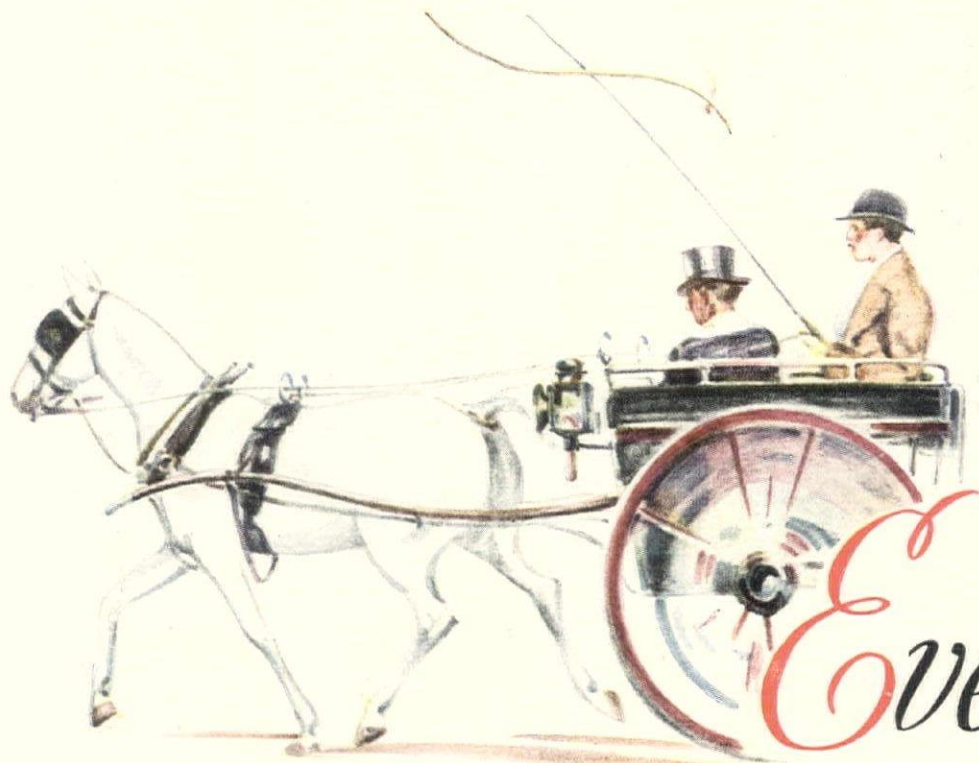
(above)
WINDSOR
Flagg Seat
Arm Chair
with Splat
2039-5
GRANADA
Ladder-Back Flagg
Seat Arm Chair
2023-5



PRISCILLA
Flagg Seat
Arm Chair
2004-5



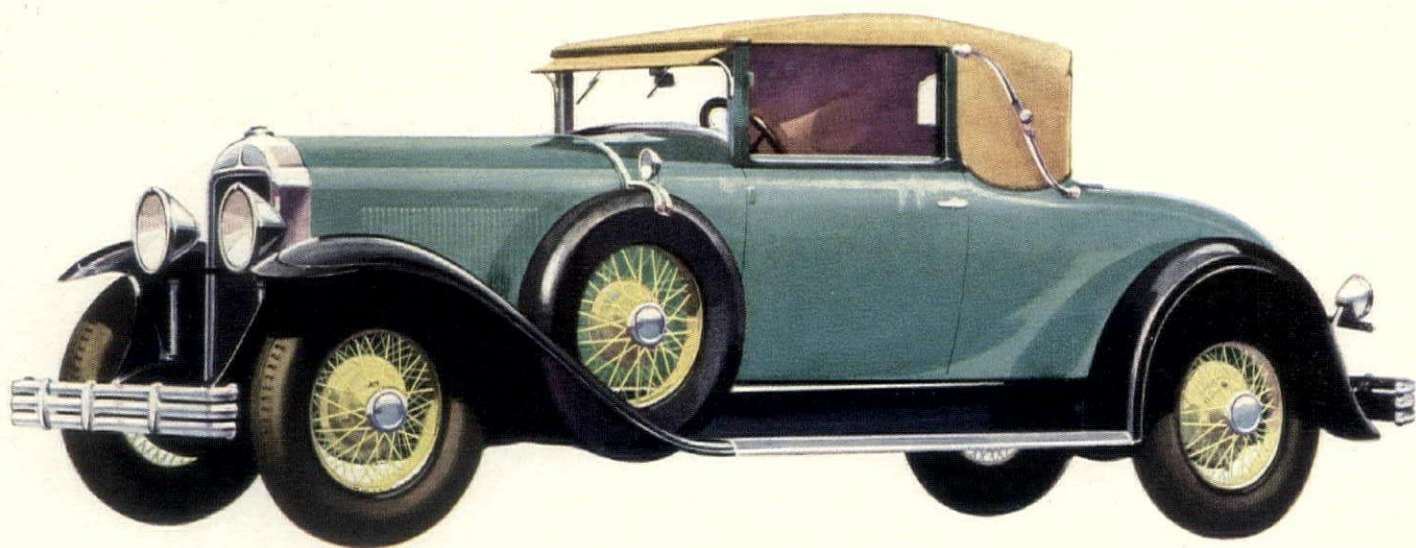
DUXBURY
Side Chair
2079-1



Everyone says
it's the smartest car
in the world

In twenty-five years no car like this ... no car so beautiful, so fashionable and so capable as the new Buick with Masterpiece Bodies by Fisher. It's the Buick of Buicks and the car of cars. And it's enjoying the year of years!

WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM



THE SILVER ANNIVERSARY
BUICK



Gift Lamps



A GROUP of the most strikingly executed lamps in America, selected for Christmas presentation in America's smartest stores. Lamps that would have done credit to a Doge's palace, that might have graced the studio of the great Cellini, himself.

In design, in execution, and in their startling choice of metals, they are as daring, as inspired, as artistic, as any model ever wrought by painstaking care and cunning artistry in the great days of old. They breathe the fire and loveliness of true inspiration, the perfection of exquisite handiwork.

The lamps here shown are the cream of a collection of masterpieces. They are made by an organization of artists who have preserved since 1844 the exacting traditions of superior metal craftsmanship. Each product is an authentic re-creation of the period of its inspiration, each is a symphony in perfect symmetry.

New MILLER LAMPS

The Lamps, One by One

A Suggesting hand-work of the 16th century. The restrained symmetry of this polished bronze base is balanced by the striking obliqueness of the arrow arm and mellowed by the rich velvet shade. Lamp No. 244; Shade No. 5445.

B For a spacious room. A Grecian urn of perfect proportions, sculptured in Old English bronze, supports a rich fringed shade which spreads and reflects the light over a wide table area. Lamp No. 2853; Shade No. 5397.

C Strikingly modern! This exquisitely balanced creation combines, with the simple stateliness of a Greek elegy, midnight black with sunbright brass. Lamp No. 252; Shade No. 5431.

D A lyric in metal—the silver of French pewter fusing into exquisite old copper. No lovelier or more unusual combination is possible than this duotone creation whose inspiration is a spear mounted on a pedestal—a sphere shot through with a shaft of light. Lamp No. 240; Shade No. 5393.

E The magic of the potter's art. Rich color and perfect proportions uniting in an exquisite Italian vase; with Empire parchment shade in matching colors and reflecting design. Lamp No. 2873; Shade No. 5425.

F A symphony in warm copper radiance. Perfect co-ordination between a beautiful copper and brass Russian jug base, in excellent lines, and a triangular shade of neutral home-spun over tangerine silk. Lamp No. 2866; Shade No. 5408.

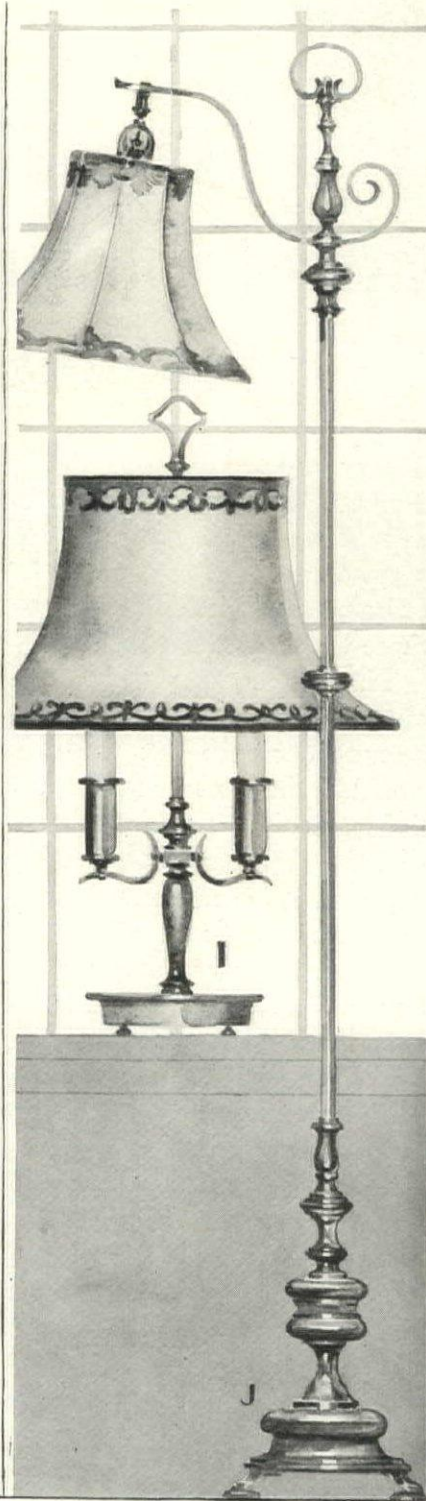
G A gay, graceful little Early American candle-lamp in cherry-red lacquer. With attractive antique parchment shade to match. Charming for Early American and French provincial rooms. Lamp No. 225; Shade No. 5434.

H Florentine grace adapted to Tudor requisites. This base of flowing bronze which would have fired the heart of a Medici is subtly combined with a stately shade that attunes it perfectly to Tudor interiors. Lamp No. 247; Shade No. 5398.

I Truly Colonial. A lovely and authentic candle-lamp of light Colonial bronze, perfectly proportioned. The graceful silken shade is bordered by velvet applique. Lamp No. 2844; Shade No. 5412.

J The hand of Cellini, the master craftsman, might exultingly have molded the rich rounded base of this modern bronze relief masterpiece which rises with deft surety into a subtle shaft crossed by a delicate arm. Lamp No. 241; Shade No. 5404.

K A charming novelty. For console, sideboard or dining table. Lamp of apple-green and gilt with gold-pleated shades. The base serves as a holder for flowers. Lamp No. 2855; Shade No. 5432.



Brilliantly Designed

EACH of the lamps reproduced upon these pages represents the final achievement of craftsmen who give their lives to the production of such perfect designs. It represents, too, the long efforts of skilled metal workers who transmitted each design to permanent glowing metal, fusing silvery pewter with lovely copper, shining brass with ebon steel in striking new combinations, hand molding and hand polishing as only the finest metal artists can.

Each Miller Lamp is made of heavy solid metal, richly colorful. Their finishes are permanent; they will neither tarnish nor wear off. You are choosing lamps which are authentically artistic and permanently beautiful.

If your dealer does not display these Christmas Lamps by Miller, write to us for information where you can see them or from whom you can purchase them.

THE MILLER COMPANY, Meriden, Conn. *Pioneers in Good Lighting since 1844.*

of Distinctive Craftsmanship

AN ANNOUNCEMENT OF A UNIQUE BATTERY-OPERATED RADIO SET NEW IN DESIGN AND TONAL BEAUTY

Three years of scientific research developed the entirely *new . . . different . . .* *beautiful* Eveready Battery Set

THREE years of scientific research lie back of the Eveready Battery Set. And long years of exquisite enjoyment of its performance lie before those who buy it.

Three years ago we set out to develop a battery-operated radio set that would be the utmost in selectivity, sensitivity and faithfulness of reproduction. One that would give new meaning to those significant words "Radio is better with *Battery* Power," and at the same time use very little current from the "B" batteries, so that the "B" batteries would last longer than ever before.

The new Eveready Battery Set is the result. It is really unique. We know of nothing like it today. It uses "High-Mu" tubes, which were originally designed for highest quality reproduction in custom-built sets.

Now for the first time a receiver is

The new Eveready AC Set in wooden cabinets. Model No. 1 in maple—to obtain pleasing color contrast with mahogany or walnut furniture; also appropriate for association with Colonial and Early American furniture. Model No. 3 in mahogany—for those who prefer it.

Same radio chassis as in the die-cast aluminum set. Price, table model without tubes, \$145.

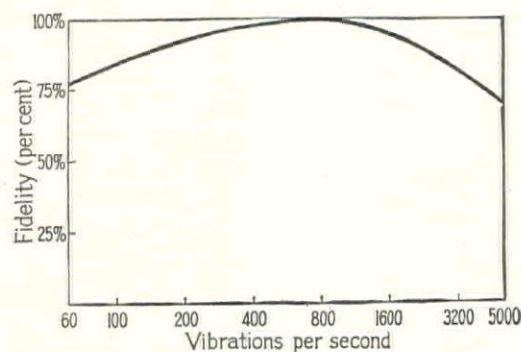
Supporting stand to match either maple or mahogany sets, as below, \$10 extra.



The new Eveready Battery Set in wooden cabinets. Model No. 20 in maple, illustrated above. Model No. 21 in mahogany. Has the lowest "B" battery drain of any 6-tube receiver yet produced, as five of its tubes are "High-Mu," combining great amplifying power with minimum current. Price of either table model (without tubes) \$85.

Eveready Speaker to match, \$30.

Pedestal (for maple only) with ample battery space, \$15 extra.



This is the Eveready Fidelity Curve showing the faithfulness with which the Eveready Set delivers speech and music to the speaker. It is essential that the speaker possess a high degree of faithfulness, for to the extent to which it may be deficient will the full measure of Eveready fidelity be diminished. The Eveready Speaker is recommended.

EVEREADY

TRADE MARK


Radio Sets

available to all, in which five of the six tubes are the "High-Mu" type. They not only protect the naturalness of reproduction, but give much greater amplification than ordinary tubes. And in doing so they take only a fraction of the usual current from the "B" batteries!

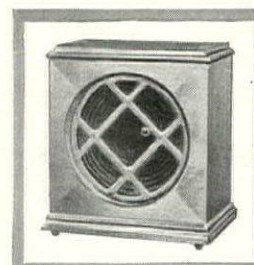
So remarkable is the economy of this new receiver that a set of Eveready Layerbilt "B" Batteries lasts a year or longer, with average use.

This new and modern radio receiver has thrilled critical musicians with its faithful reproduction. We have been told we should call

it "The Music Lover's Set." Learn what radio really can be—hear the Eveready Battery Set at your dealer's. And ask him to show you the booklet, "What the Eveready Fidelity Curve means to radio reception," which describes orchestra and band instruments and the human voice, and proves how faithfully each is reproduced. See and hear this new set.

NATIONAL CARBON CO., INC.
New York  San Francisco

Unit of Union Carbide and Carbon Corporation
Licensed under patents and applications of R C A and R F L



At left, the new Eveready Loud Speaker. Model No. 1 in maple—to match either the AC or battery maple sets.

Model No. 3 in mahogany—to match the mahogany cabinets. Either speaker, \$30.

At right, the new Eveready Loud Speaker in green lacquer, with die-cast aluminum housing, decorated in natural aluminum striping, to match the Eveready AC Set Model No. 2. Price, \$35.





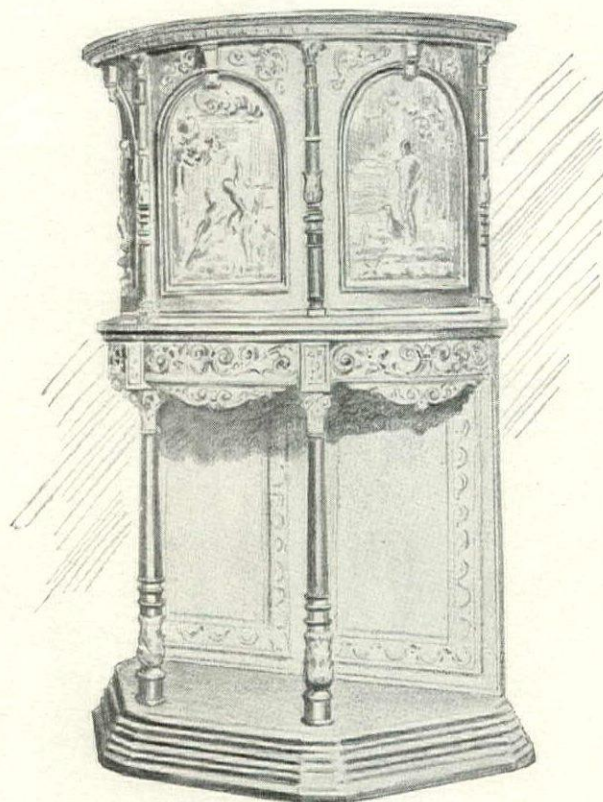
Unaffected simplicity . . delicate vigor

— and certainly a thorough spirit of femininity pervade this furniture for the modern boudoir : : Typical *Dynamique Creations*, all . . . where neither comfort nor practicality is in any way sacrificed. (Note the cleverly contrived compartments in the vanity table . . . the generous space in the slimly-proportioned beauty of the chiffonier!) : : *Dynamique Creations* are all authentically modern in design . . . flawless in taste . . . and with a restraint that permits of their being used with furniture of other definite periods : : And natural woods in all the beauty of the polished grain contribute much variation and interest : : Shown by the outstanding stores throughout the United States and Canada.

The complete bedroom suite, a part of which is shown above consists of twin beds or full size bed, night table, chiffonier, dresser, vanity table, cabinet-desk, chair and chaise longue.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN

DYNAMIQUE CREATIONS



Enrich Your Living Room with a Carved Piece

An authentically carved piece of furniture completes and enriches an interior as can nothing else in all the world. Placed on review at the Lightolier Galleries is a vast collection of magnificent chests, cupboards, tables and chairs, endowed with the grace, character and tradition of the ages. Each piece, whether massive or delicate in design, is the hand work of a Lightolier master carver. Decorators and their clients are invited to inspect the almost limitless Lightolier display, or to write for catalogue.



LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK

222 HIGGINS BLDG., LOS ANGELES

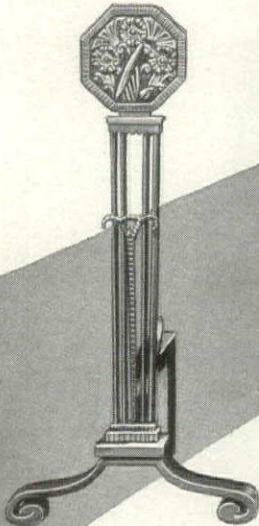
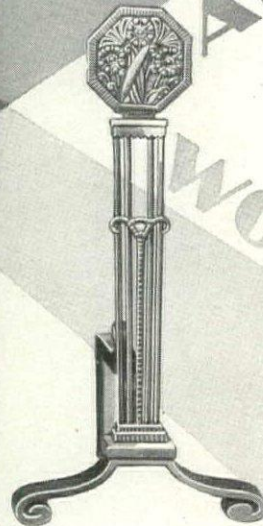
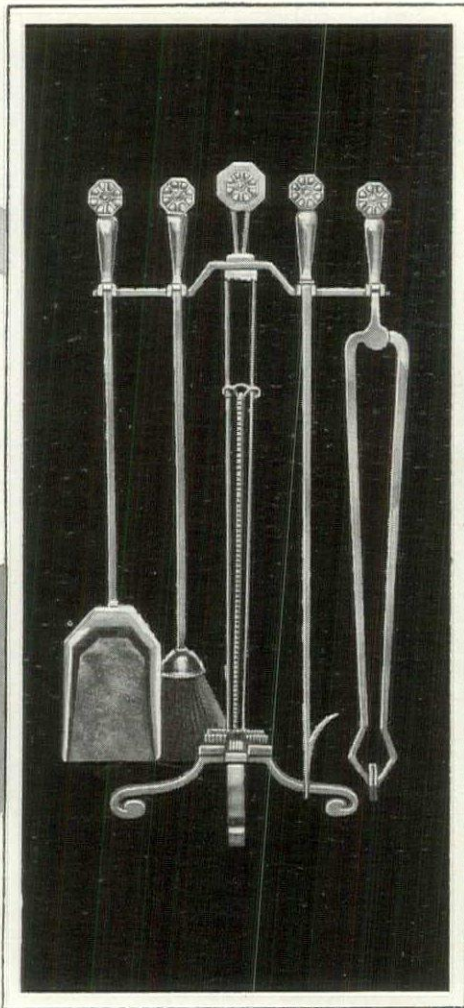
Balance . . . charm . . .
 dignity . . . all are necessary ingredients of an attractive room. Furnishings by W. & J. Sloane personify these attributes—and add to them a measure of comfort and correctness.



W. & J. SLOANE

NEW YORK • *Fifth Avenue at Forty-Seventh Street*

SAN FRANCISCO
 WASHINGTON

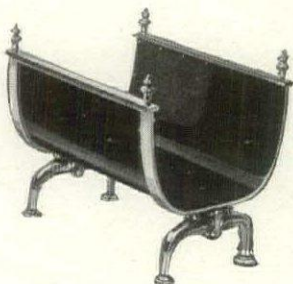
Andirons
No. 964Fireset
No. 964

No. 881



Making the Most of Your Fireplace

THE measure of joy and comfort which your fireplace can give depends upon what you make of it. Besides the cheerful warmth of crackling logs and blinking embers, there is happy satisfaction in knowing that your fireplace is a spot of beauty. Its own charm reaches forth to every corner, its beauty becomes a dominant feature of the room. And the means of doing this lie in selecting fireplace fittings that are themselves beautiful—distinctively designed. Andirons should either harmonize with the decorative motif of the mantel or strike a pleasing note of contrast. Their quality and workmanship should reflect the preference for finer things. Such andirons, as well as fireplace accessories of every description, are available through this House. Our designs and the craftsmanship which is a part of each offering cannot be duplicated elsewhere. It is worth your while to see what we offer, to learn how easily your fireplace can be transformed into a beautiful nook of blissful comfort.



Booklet and photographs of andirons and other fireplace fittings will be sent to those who address us at New York, Dept. HG.

WM. H. JACKSON COMPANY

2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA



No. 214

THE andirons offered by this House are distinctive in design and obtainable only from us. Every pair is the result of the individualized effort of our craftsmen. Every pair is designed and wrought in our own shops and foundries. They are made in a great selection of designs, including those after the Tudor, Adam, or other various periods, also those along modernistic lines. Indeed, some of the andirons available through us are designed directly from rare and unusually beautiful andirons which our representatives have fortunately found in the old homes of European aristocracy. As individual and attractive are the other fireplace accessories, such as Magicoal grates, firesets, wood holders and scuttles, screens and fenders, plaques and firebacks, etc. You will find a visit to our New York or Chicago showrooms filled with value and interest.

No. 214 French design Grate—black iron and gold finish, with Magicoal Electric fire, \$165.

No. 848 Italian design Andirons—antique gold and 16th century iron finish, \$130.

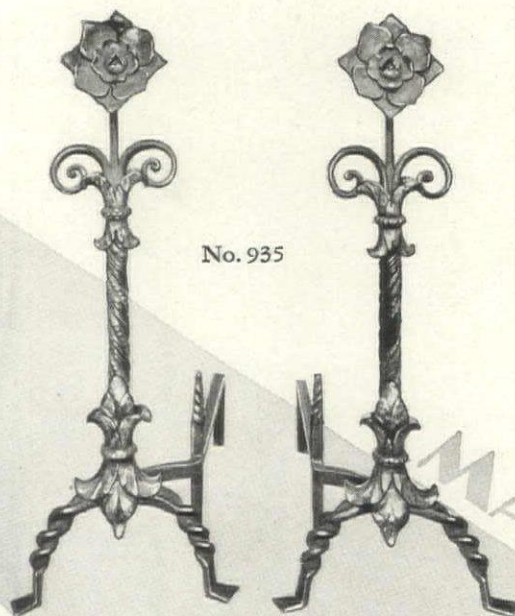
No. 880 Tudor Period Andirons—polished steel and antique brass finish, \$400.

No. 881 Chippendale Period Andirons—gold and bronze finish, \$245.

No. 935 Spanish Andirons—antique iron, gold and polychrome finish, \$125.

No. 964 Modern Andirons—polished steel and brass finish, \$145.

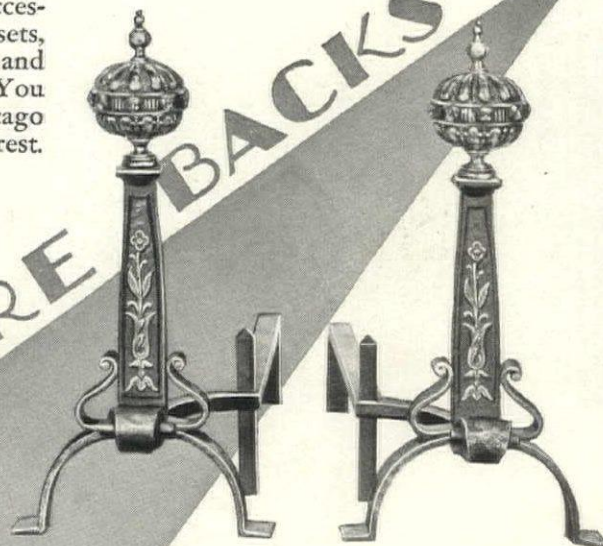
No. 964 Modern Fireset—polished steel and brass finish, \$145. To match andiron set No. 964.



No. 935



No. 880



No. 848

WM. H. JACKSON COMPANY

2 WEST 47TH STREET
NEW YORK

318 N. MICHIGAN AVE.
CHICAGO

ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA



Write for your free copy of our new booklet, "Suggestions for Beautiful Windows," which contains a fuller description of this window, and is filled with photographs of lovely window treatments you can easily develop with Judd Decorated Bluebird Rods

You can have beauty like this in your home . . . if you use these smart curtain fixtures

Window beauty is the basis of room beauty—and Judd Drapery Fixtures are the basis for the most beautiful of windows.

Whatever type of room you may be planning, you will find a Judd Curtain Rod of just the needed style. In the delightful window pictured above, a Judd Decorated Bluebird Extending Rod was used to support the crewel-work linen curtains against the Nan-Pat mosaic walls.

But if your room is simpler or more

elaborate, equally suitable Judd Rods and Drapery Fixtures may be had.

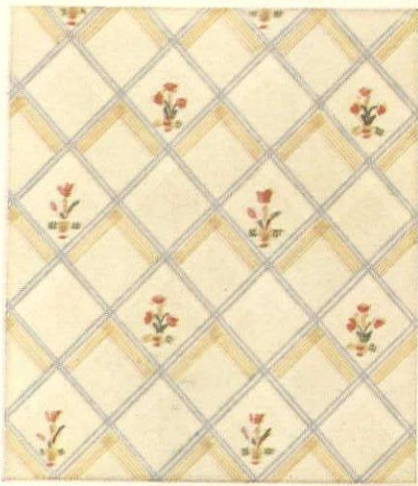
All Judd Rods are smart in style, beautifully made and finished, and easy to use. Decorated Bluebird Rods retail at \$1.50 to \$4.00 each, complete with brackets, rings, etc. Ask to see them at your nearest department, furniture, or hardware store, or write to us and we will see that you are supplied. H. L. Judd Company, Inc., 24 West 40th Street, New York City.

The rod in the window above, and shown again at the side, is Judd Decorated Bluebird Rod No. 9H13 which comes in polychrome finish. The holdbacks shown are No. 355

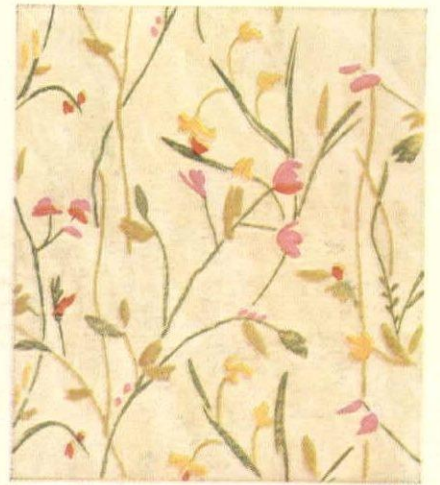
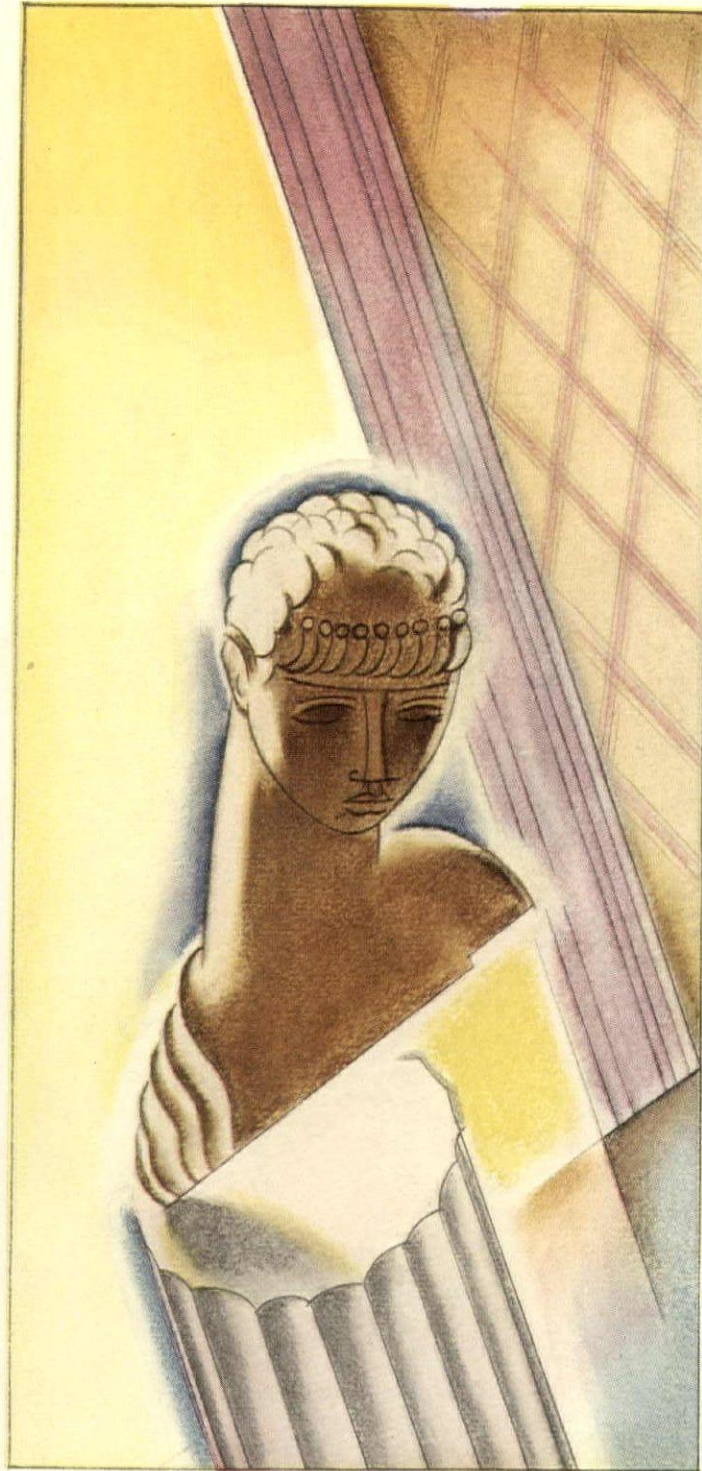
J U D D

Drapery Fixtures





"Lattice No. 8" Contemporary adaptation of a Colonial motive. Backgrounds in creams or grays; diagonals in pastel tints or silver. Flowers in old red and other unusual colors. Offered at \$1.35 the roll. If your decorator doesn't have it, write Thibaut for specimen cutting.



"June Morning" Exclusive Thibaut creation cheery with bright modern hues and flowing design. Light cream or buff grounds. "Shadow" leaves in self tones. An extra-wide (50 inch) paper priced at \$2.00. If your decorator does not have it yet, write Thibaut for liberal samples.

WALL PAPER happily inspired by the smart modern movement! Thibaut's "Designs of Today" mirror charmingly the fresh moods of the time — never offend good taste with distractions or extremes! They are most *practical*, too. An unusual manufacturing process makes them so — they will not, *cannot* fade. Until recently these papers could be obtained only in New York. Now they are being offered by exclusive establishments throughout the land. If you find Thibaut Wall Papers difficult to procure in your city, if your decorator has no samples available, write to us directly. We will send you specimen designs and a copy of Mr. Thibaut's little brochure, "Wall Paper Designs of Today." Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York.

Thibaut

What's this new flooring which makes cleaning so much easier?

How can it be so impervious
to stains and spots?

Not in years has an innovation for the home won such instant praise. Thousands of home-makers already are enjoying the benefits of this new flooring. It gives them grateful relief from the worry and expense of trying to keep their floors clean and free from tell-tale spots and stains.



Sealex Linoleum
No. 6061



Sealex Linoleum
No. 3041



Sealex Linoleum
No. 6141



Sealex Linoleum
No. 6063



Sealex Linoleum
No. 3033



Sealex Linoleum
No. 1173 2

THE name of this new flooring is *Sealex Linoleum*. It is linoleum of the finest quality made by the exclusive *Sealex Process*. This remarkable process makes all *Sealex Linoleums* stain-proof, spot-proof, easy to clean.

The *Sealex Process* actually seals the tiny pores of the material. Dirt cannot grind in—even fruit juices, ink and ammonia can be quickly wiped up without leaving a trace. And yet the surface of this remarkable linoleum is not glossy or slippery, but possesses a rich sheen and velvety lustre.

Sealex Linoleums, for home or office, are made in a wide variety of lovely colorings and up-to-date patterns. There are period designs of rare charm . . . richly veined marble effects . . . the neatest tiles you have ever seen . . . and a host of others.

This new flooring can be laid in a day directly upon your present floors. It is usually cemented down in "one piece" over builders' deadening felt. The total cost is very moderate.

Colorful! Beautiful! Durable! Inexpensive! Easy to clean! Decide now to look at *Sealex Linoleums* the next time you go shopping. Remember, the shield shown at the right appears only on *Sealex Linoleums*!

CONGOLEUM-NAIRN INC. General Office: KEARNY, N. J., New York, Philadelphia, Chicago, San Francisco, Pittsburgh, Boston, Minneapolis, Kansas City, Dallas, New Orleans, Atlanta

Costs little to buy—
gives years of care-free service

SEALEX LINOLEUMS

Stain-proof - Spot-proof - Easily cleaned



FREE—A new and valuable book on home-decoration by the well-known authority, Winnifred Fales. Contains many helpful suggestions on how to adapt inexpensively the new trend in decoration to your own home. A practical Color Scheme Selector comes with the book. Address Congoleum-Nairn Inc., Kearny, N. J.

Name _____
Address _____



Florence Reed, Popular Dramatic Star

The finest tobacco—long even cut—no dust—“It’s Toasted”—all impurities removed—flavor improved.

“It’s toasted”

No Throat Irritation—No Cough.

This Christmas please omit

HAND-PAINTED NECKTIE RACKS,
EMBROIDERED SUSPENDERS, AUTOGRAPH ALBUMS,
CROCHETED BEDROOM SLIPPERS

*Thanking you kindly,
Mr. and Mrs. Gordon Van Dyne*

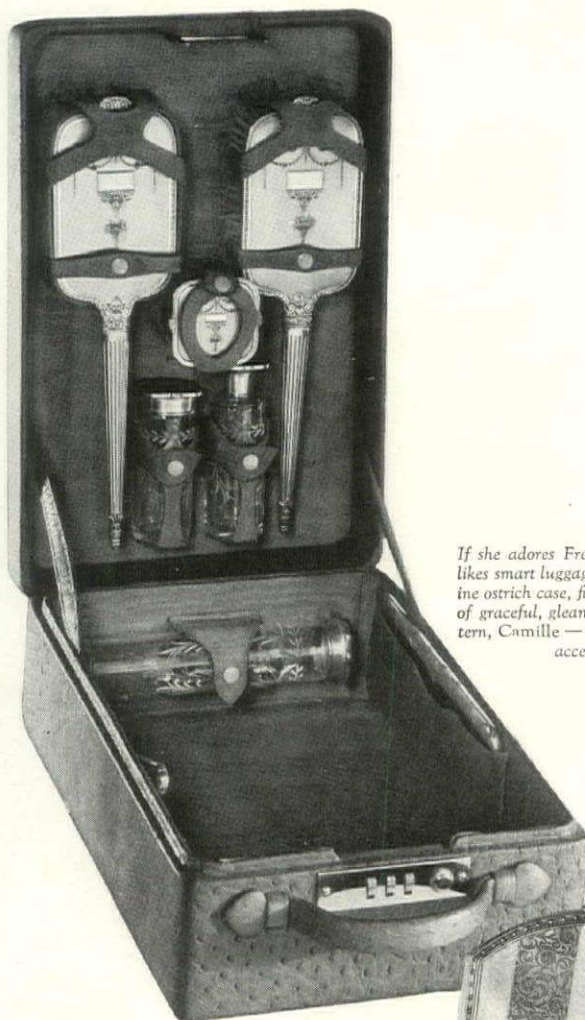


AFINE old custom (or if it isn't, it ought to be!) this practice of broadcasting engraved lists of one's pet gift aversions. . . . Some helpful person suggests auxiliary listings of the sender's modest desires. But is that really necessary?

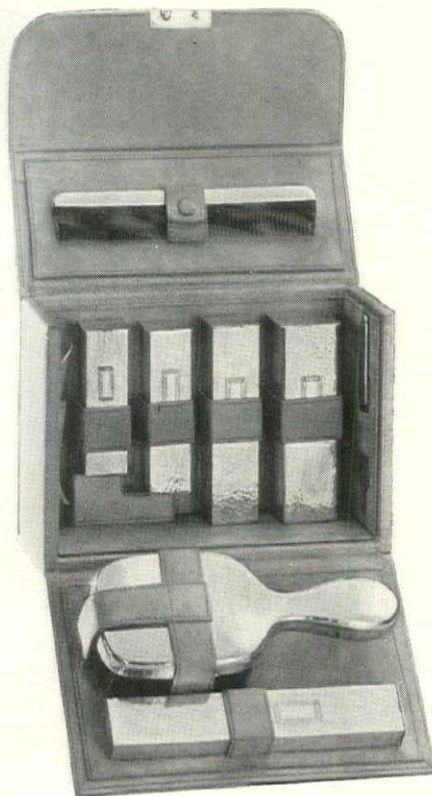
We think it isn't. After all, there are certain gifts that would automatically appear on all such requisitions, one's own included. Leaving aside the purely facetious steam yachts and diamond necklaces and polo ponies, there's always International Sterling. . . .

And with the few sterling examples given here, and the dozens more that your jeweler can show you — need we say more?

..... *instead*



If she adores French things . . . If she likes smart luggage . . . give her a genuine ostrich case, fitted with eight pieces of graceful, gleaming silver in the pattern, Camille — French as a Parisian accent! \$192.



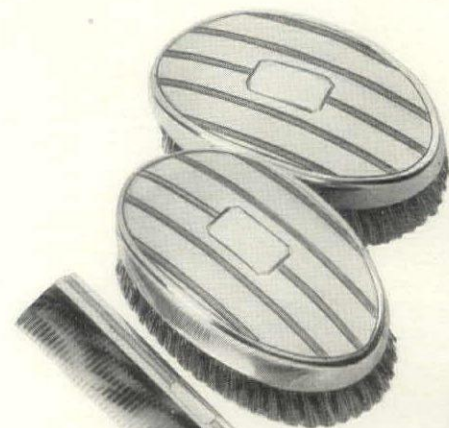
Masculine—this hammered silver pattern — Champion. Masculine — the folding pigskin case which encloses the nine gleaming pieces. \$152.



From the tip of its slim handle to the crest of its shield-shaped mirror, Delphine is a masterpiece of engine turning and exquisite hand engraving. The mirror alone, \$50. With comb and brush, \$95.

let it be INTERNATIONAL STERLING

FINE ARTS DIVISION
Meriden, Connecticut



Strong, simple of design.
Heavy of weight. Faultless in
the manner of its detail. Lancelot
appeals to men as few patterns do.
Three pieces, \$36.50.

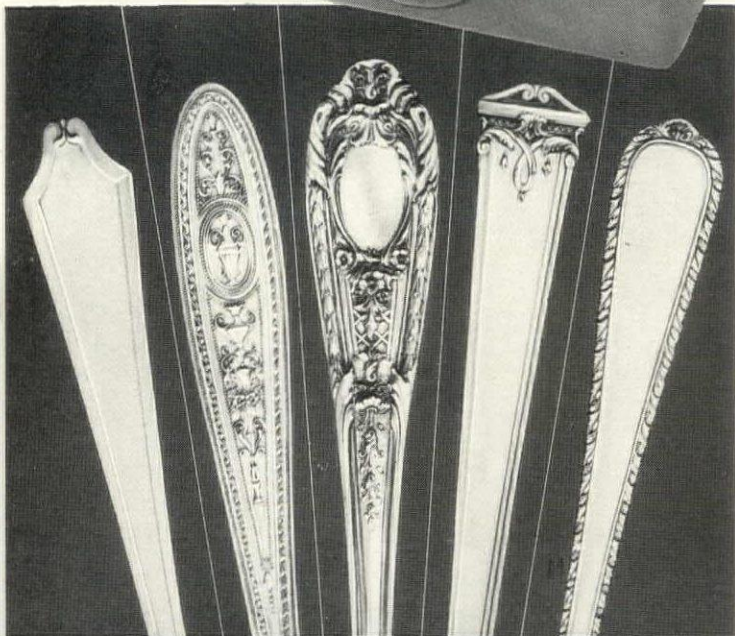
Varsity rules its simple design
deeply, and places fourteen pieces in
a black hog folding case, to make
for any man a gift without a peer.
\$230. With matching bag, \$270.



Worthy of their rich presentation case are the sixteen pieces in the pattern, Corinne. For they are Louis Seize
in design—ageless in their beauty. \$293

To bring more than passing pleasure to
the woman who delights in her table,
give her International Sterling, in flat or
hollow ware. The five far-famed patterns
pictured are: Minuet—stately, Colonial.
Wedgwood—lacy, feminine. Fontaine
—rich, luxurious. Trianon—classic, un-
mistakably French. And Pine Tree—
modern among moderns! A 26-piece set
of flatware ranges from \$73.35 to \$90.00,
with hollow ware proportionately priced.

To those who delight in
restraint in pattern, Lady
Audrey is most charming
of all. Thirteen pieces, in a
bag of cocoa coltskin, \$160.



MINUET WEDGWOOD FONTAINE TRIANON PINE TREE



Send for this Catalogue De Luxe

Dresser sets—Men's—Women's—a showing of mirrors in actual
size, as well as illustrations of other dresser pieces and complete
cases and traveling sets. This 18-inch brochure . . . a beautiful,
fascinating thing . . . will be sent to you for 50c—it costs us \$1.50.
Or if you prefer, we will send the name of the nearest jeweler,
where you may see the silver itself.

We will also send "Correct Table Silver—Its Choice and Use"
(approved by Elsie de Wolfe) for 25c.

INTERNATIONAL SILVER CO., Meriden, Conn.

II. G. 11-28

Please fill my order for the following:

Check here

- "The International Sterling Dresser Silver Brochure" (50 cents) ☐
- Name of jeweler where I can see Dresser Silver Brochure and Silver (no charge) ☐
- "Correct Table Silver—Its Choice and Use" (25 cents) ☐

Name _____

Street _____

City _____ State _____



Children are the First of for avoiding the "Shadow"

Children are really the lords of the manor. The house you build or buy must serve their happiness—must serve their health. . . But your house can never do this well—if the Shadow of Rust hovers over it. . .

CHILDREN need good water and plenty of it. But when rust creeps into the water pipe (and it is bound to if that pipe is made of metal that rusts) it makes the water brownish and unpleasant to drink. . . Children just naturally hate to bathe and wash in such water. Cleanliness is hard to teach when the water is "dirty."

The laundry, too, becomes a problem. Children's clothes have to be washed and washed again. The best laundress in the world can't wash them clean if the water leaves rust stains.

Then year by year, as rust clogs up the pipe, the flow of water gets weaker and weaker. Waiting for water is always annoying, particularly so in the morning rush for school. . .

Once and for all you can free your home from these rust troubles: equip it with Anaconda Brass Pipe. *It cannot rust. . .*

But it's not only in the water pipes that rust can make itself felt. Rust attacks your house from the outside also. Your rain pipes, spouts, gutters, leaders and flashings are constantly exposed

to rusting. If they are made of Anaconda Copper, rust can never touch them. For—*Anaconda Copper cannot rust.*

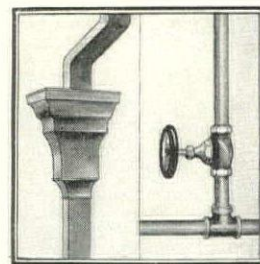
There are many reasons why you should thus guard your house against rust—both outside and inside. Below are given some of the most important ones. They represent the experiences of home-builders and home-buyers, architects and real estate men:—

Rust costs money: As inferior water pipe rusts, it must be repaired—first one place, then another. Eventually it has to be replaced. Put Anaconda Brass Pipe into the house—and there it stays—unruined, as good as new.

It has been shown (by a nation-wide investigation) that in the average \$15,000 house, the use of Anaconda Brass Pipe for hot and cold water lines *saves* as much as \$431 in the first 14 years.

Rustable rain pipes, flashings and gutters have to be painted, repaired—and replaced after 5 to 8 years' use. But Anaconda Copper lasts forever. Again you *save*—\$338 in the first 14 years!

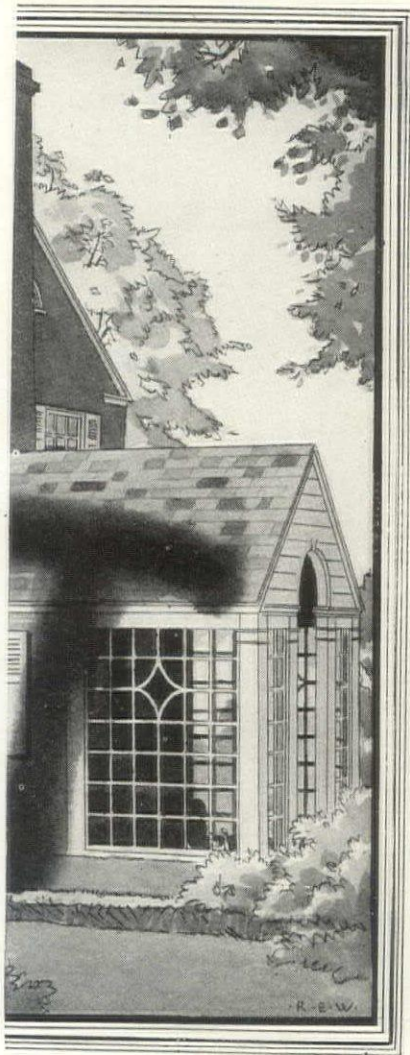
Therefore—although the first cost of



For leaders, gutters, flashings and other sheet metal work specify Anaconda Copper

For hot and cold water lines specify Anaconda Brass Pipe

ANACONDA COPPER



Neither Anne nor Frances has any personal acquaintance with Rust. . . Below is a picture of the beautiful house in Westfield, New Jersey, where they live.



Five Reasons of Rust"

Anaconda Copper and Brass is necessarily a little higher than inferior rustable metals, even a few years' use proves that Anaconda metals *save money*.

Rust makes you worry: A rust-weakened water pipe may develop a leak at a moment when you least expect it. Nobody can estimate the damages from leaking. At best, the necessary repairs and redecoration are messy and costly.

Rust spoils the looks of the house: The dirty-looking rust stains which you often see on the outside walls of houses come from rusted rain pipes. The pipes themselves look frayed and tell of neglect. . . Rain pipes, gutters and flashings made of Anaconda Copper are clean-looking and beautiful. Years and years of service only improve the beauty of copper.

Do you want to sell? Rust is a hindrance: But if you can say your house is built with Anaconda metals you have a distinct selling point in reselling the house. For the use of Anaconda Copper and Brass has become one of the certain marks by which you may know a truly fine and truly well-built house.

Every Anaconda Product is fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organi-

ANNE (age eight) and Frances (age six) are Mr. and Mrs. Frank G. Drake's two little girls. The house they live in is a real example of a children's home—sunny, spacious, set in a frame of excellent trees and a smooth lawn. Mr. Drake says about his house: "Five years ago we bought this house while it was being built. We noticed Anaconda Brass Pipe was being installed. We knew, too, how necessary non-rustable pipe is in a house with children.

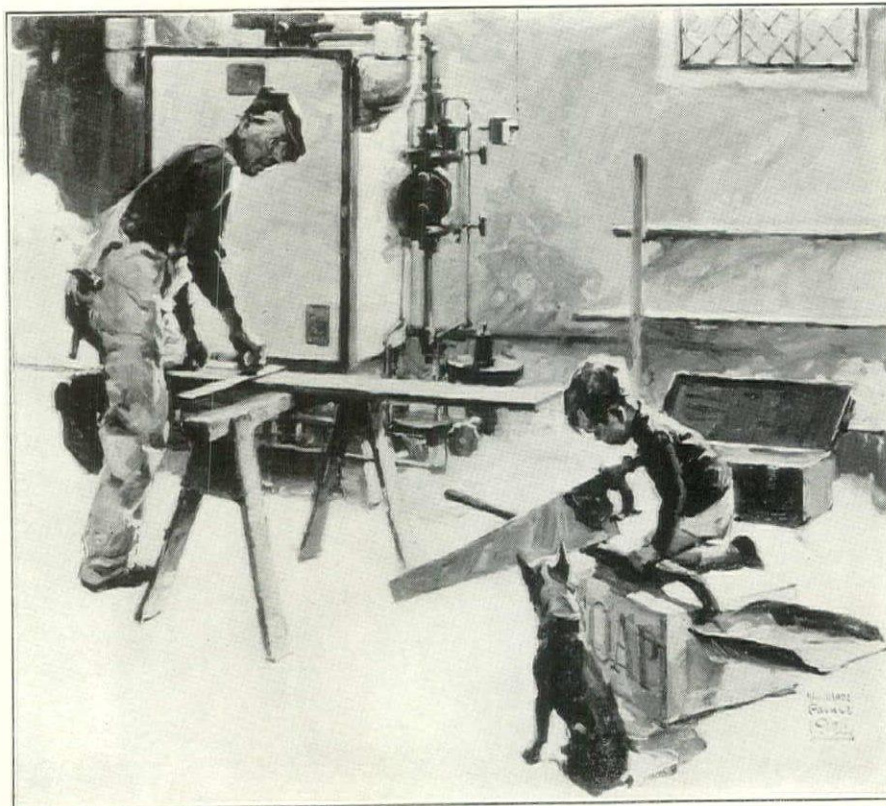
"Five years have shown us why. For we always have fine, clear, sparkling water. Winter and summer it comes full-flowing out of the faucet. Both Anne and Frances like to drink water. Both love their daily bath. . .

"Thanks very largely to our brass pipe, this place has been a real children's home. . . a truly healthy house."

zation with more than a hundred years' experience, is responsible for every process of mining and manufacturing. For your protection every length of Anaconda Brass Pipe is stamped "Anaconda" as is every single Anaconda Copper sheet.

Write to our Building Service Department for the new authoritative free booklet, "Rust-Proofed." Please address the American Brass Company, General Offices: Waterbury, Connecticut.

COPPER AND BRASS *Can't Rust*



Bryant Gas Heating enables you to transform your basement into a really useable part of the house—playroom, den, gymnasium, workshop, laundry, maid's quarters, or for dancing.

A Heating Plant that is Utterly Carefree and Truly Automatic!

Bryant Automatic Gas Heating has been proved by 35,000 installations and a performance record of twenty years.

DURING six months out of every year your pleasure in your home is governed by your furnace. There is no substitute for reliable, effortless warmth. Architectural fineness, or lavishness of furnishings, cannot compensate for the discomforts of hand-fired heating or the unreliable performance of complicated mechanical devices.

Choose your heating plant with care. Weigh the heating service you can secure with the various available fuels—coal, wood, oil and gas. Compare the heating service which each can provide with its cost. You will find that gas has every advantage. It is the cleanest of fuels; it requires no storage space; it adapts itself most readily to automatic control; and gas fuel requires no complicated revolving mechanisms to grow noisy with age, wear out or require servicing.

FULLY AUTOMATIC—
ALWAYS

To be truly automatic, a heating plant must literally "run itself" from the time it is lighted in the Fall until it is turned off in the Spring. A

Bryant Gas Boiler or Furnace is the nearest truly automatic heating plant that has yet been devised. It maintains uniform warmth without the slightest furnace-tending effort on your part. It even "orders its own fuel!" And, most important of all, it is so simple and reliable that servicing is practically an unknown factor—it has no revolving mechanism to wear and get out of kilter.

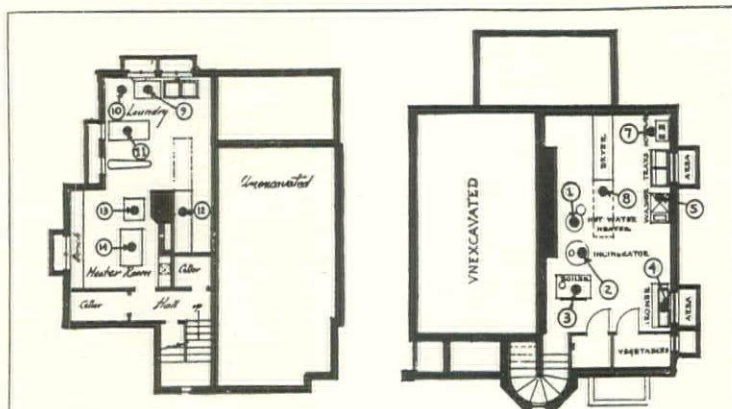
UTTERLY CAREFREE WARMTH

Bryant Automatic Gas Heating requires "no more care or attention than a pup can give it." There are no ashes to handle, no stoking, no drafts to adjust, no early morning firing up, no nightly banking down, no fuel deliveries, no noise, no complicated moving machinery. Your winter's furnace tending consists merely of lighting the heating plant in the Fall and the weekly winding of a clock conveniently placed in one of the upstairs rooms.

UNIFORM TEMPERATURES

With Bryant Heating, temperatures are positively and accurately maintained—automatically. No matter what the ups and downs of the thermometer outside, the temperature inside the home does not fluctuate. The warmth is held always within a single, thermometer-measured degree of the setting on the regulator control.

If you prefer a temperature of seventy-one degrees throughout the day and even-



Two prize winning basement plans in the American Gas Ass'n. Architectural competition, showing how basement excavating can be reduced.

With a Bryant Gas Heating Plant you can secure equal space with less above-ground construction, by utilizing the basement for living quarters; or, you can effect a decided saving by making the basement smaller. Since a Bryant requires no space for fuel storage and occupies very little room, the basement can be made much smaller than would otherwise be necessary. This means a construction saving in excavating, partitions, wall construction, etc.

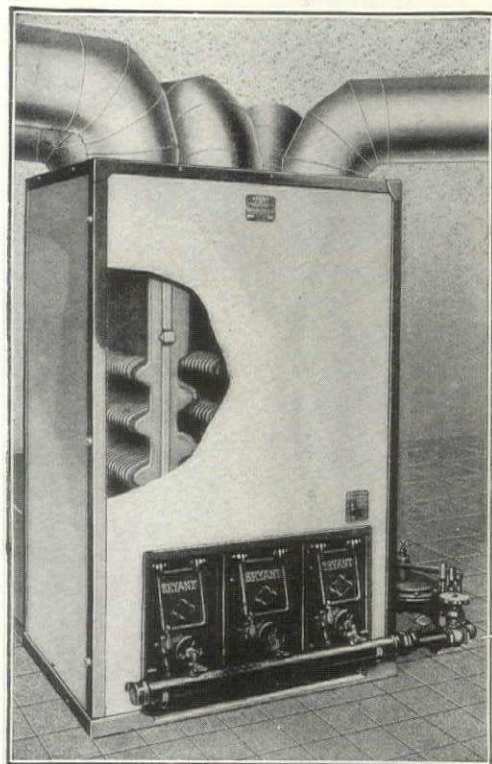
ing, it will be uniformly maintained. If you like a cooler house at night for sleeping, the temperature will drop automatically—and rise again in the early morning to make bathrooms and bedrooms warm and comfortable for dressing.

The even temperatures maintained by Bryant Gas Heating have, also, a health asset that should not be overlooked. Many families have found a pronounced relief from colds and sore throat after the installation of a Bryant heating plant.

ABSOLUTE CLEANLINESS

Bryant Gas Heating is entirely free from dust, ashes, soot or oily vapors. It makes a new cleanliness readily apparent throughout the entire house.

Housework is greatly reduced because



The Bryant Warm Air Furnace—designed particularly for gas—offers the utmost in winter comfort to those who prefer this method of heating. These heating plants are compact, attractive, and utterly carefree in operation.

wall paper, woodwork, windows and furnishings all retain their fresh cleanliness a great deal longer.

The basement is literally transformed. Instead of a dust-burdened spot, to be visited only upon necessity, the basement becomes a clean, useable part of the house. It can be kept as neat and tidy as the rooms upstairs—with a dust cloth!

A LONG LIFE WITH SERVICING NEGLIGIBLE

A Bryant will give you *uninterrupted* heat for practically a lifetime. You can be shown Bryants that have been in use ten, twelve, fifteen or more winters, during which time they have had no servic-

ing other than, in some cases, an annual fall inspection. Today these same plants are operating just as noiselessly and with the same utter freedom from dirt, vapor and grime as when first installed. With Bryant Automatic Gas Heating long uninterrupted service is an assured fact, attested by 35,000 installations. It settles your heating problems once and for all because a Bryant Boiler or Furnace has no revolving mechanisms to wear out or require frequent servicing.

MODERATE IN COST

The utter comfort and convenience of Bryant Automatic Gas Heating is well within the means of most home owners. The cost is often *less* than the all-over cost of heating with coal or oil—when the cost of fuel, labor of furnace tending and handling of ashes are considered for coal; and the cost of gas pilots, electricity, depreciation of the burner and service charges are included for oil.

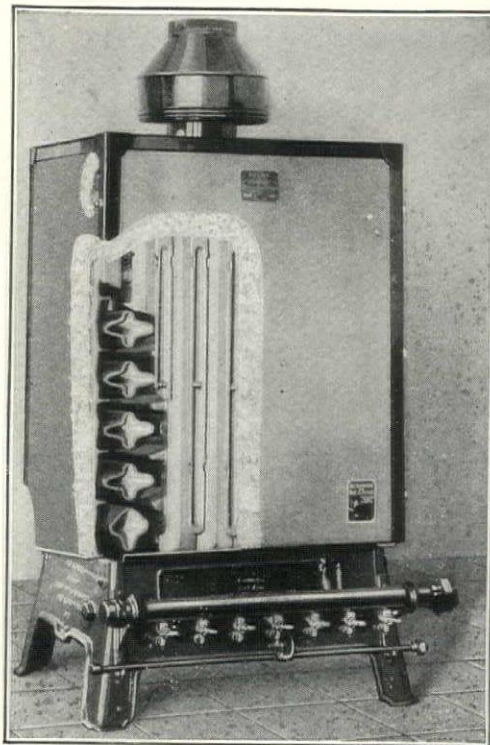
In many localities the gas companies grant special low rates for house-heating but, even where the cost of gas is greatly more than the cost of coal or oil heating, the comfort, convenience, and reliability of Bryant Gas Heating more than offset any difference in cost. Bryant Gas Heating is the greatest heating service **VALUE** you can buy.

A SIZE AND TYPE FOR EVERY HOME

The carefree reliability of Bryant Gas Heating is available with any type of heating system you may prefer, or now own—steam, hot water, vapor, or warm air. There are 33 standard sizes of Bryant Gas Boilers and Bryant Warm Air Furnaces—each designed particularly for the fuel it uses—gas. No matter how large your home, or how small, there is a type and size of Bryant heating plant that will banish all of your furnace tending cares forever.

No longer need you and your family experience the drudgery and petty nuisances of old-fashioned heating methods. No longer need you regard the basement merely as a furnace room and space for fuel storage. No longer need you endure ups-and-downs in home temperature, or face the fear of a mid-winter breakdown caused by the failure of some complicated mechanism. Bryant Automatic Gas Heating banishes *all* heating evils!

For the complete details of this modern, reliable and truly automatic heating service, or for a dependable estimate of the cost for your home, just 'phone your local Bryant office, or write to us at Cleveland.



Bryant Gas Boilers are designed for hot water, steam and vapor systems, with a range of sizes in each type to meet every heating need. Any Bryant Gas Boiler can replace the present heating plant entirely, without any change in the system itself, or can be installed alongside of it.

THE BRYANT HEATER & MFG. COMPANY

17897 St. Clair Avenue Cleveland, Ohio

A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.

Amarillo, Tex.; Aurora, Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio; Chicago, Ill.; Cincinnati, Ohio; Clarksburg, W. Va.; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Utica, N. Y.; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio.

Canada: The Crane Company, Calgary, Winnipeg; Arthur S. Leitch Co., Ltd., Toronto.

BRYANT GAS HEATING



There is a fine spaciousness about this hall, with its balustrade of wrought iron and its floor and stairs of oak . . . warm . . . rich . . . gleaming



OAK FLOORS ARE LIKE FINE OLD FURNITURE *time only serves to make them mellow*

WILL the interior of your house be as attractive ten, twenty, fifty years from now as it is today? Will the home into which you are putting so much thought and care continue to express your personality?

Houses with floors of oak grow old gracefully. The rich, warm coloring, the grain, so full of character, the firm, enduring surface of the floors *you* love, will still beautify your home when decades have passed.

Oak floors are true heirlooms, for they never become out-of-date. This year the decorative fashion may call for scatter rugs. At another time it may be carpets. But the foundation of any good floor scheme is oak.

Oddly enough, many people think of

oak floors as a luxury. Perhaps the reason is that for centuries oak floors have been associated with the finest residences. But the fact is that it costs only a trifle more to build a house with oak floors throughout than to build it with floors of softer wood.

Even if your home does not at present have oak floors upstairs and down, you can have them laid over the old floors at a surprisingly small expense. The cost of putting in oak flooring is actually less than that of buying temporary floor-coverings. And you save definitely by eliminating the need of repairs. The work can be done room

by room in a few days, without inconvenience to you. Oak floors are an aid to better housekeeping. They are dustless, smooth and easy to keep clean. If you *should* ever wish to sell your house, or rent it, oak floors will add hundreds of dollars to the value of the property.

Let us send you literature about oak flooring—and help you with technical advice on any flooring problem.

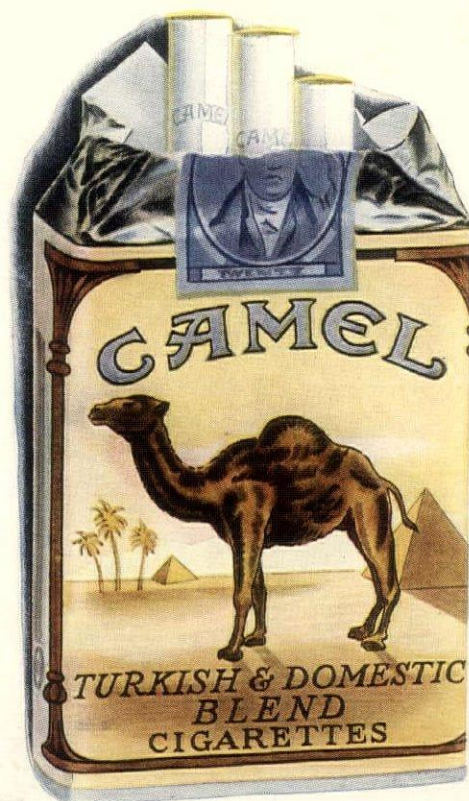
This advertisement is published by the OAK FLOORING BUREAU, 1247 Builders' Building, Chicago . . . a non-profit bureau maintained by the oak flooring industry for the benefit of home owners and builders.

OAK FLOORS
*are an
investment for
all time*



Among those present

Up in the boxes, down in the ring
—wherever you go, you will find
these popular but unobtrusive
little aids to pleasure. . . . For
people who know their thorough-
breds seem to have an instinct
for the better things of life. . . . A
good judge of horseflesh is al-
most always a good judge of
cigarettes.





May we send you 2 new helpful books?

There is hardly a question about how to make a bathroom more beautiful and more convenient that is not answered in *New Ideas for Bathrooms*. It is all that its name suggests. In beautiful color-printing, it presents page after page of fresh and agreeable arrangements of the newer fixtures . . . novel ideas . . . color schemes . . . blue prints of floor plans . . . wall elevations . . . plumbing hints that may save space and money . . . inspiring suggestions,

You need these two books if you are building or planning to build. Together they contain more than 100 pages of suggestion and illustration; baths designed by well-known architects, color schemes by able interior decorators, actual photographs of the newest fixtures and accessories. A wealth of information in handy form. If the books will be of help to you, we will gladly send them. The coupon is for your convenience.

every one of which is as practical as a door-knob.

The companion volume is *Homes of Comfort*. In the newly revised edition, it is a handy illustrated catalogue of Crane fixtures, valves, and fittings, for kitchen, laundry, and bath.

Merely fill out and mail the coupon below. Both books will be sent to you promptly, without obligation.

CRANE

EVERYTHING FOR ANY PLUMBING INSTALLATION ANYWHERE

Crane Co., General Offices, 836 South Michigan Avenue, Chicago

Branches and sales offices in one hundred and sixty-six cities

CRANE CO., 836 S. Michigan Ave., Chicago, Ill.
Please send me without obligation the two books: *New Ideas for Bathrooms* and *Homes of Comfort*, which you offered in House & Garden of November.

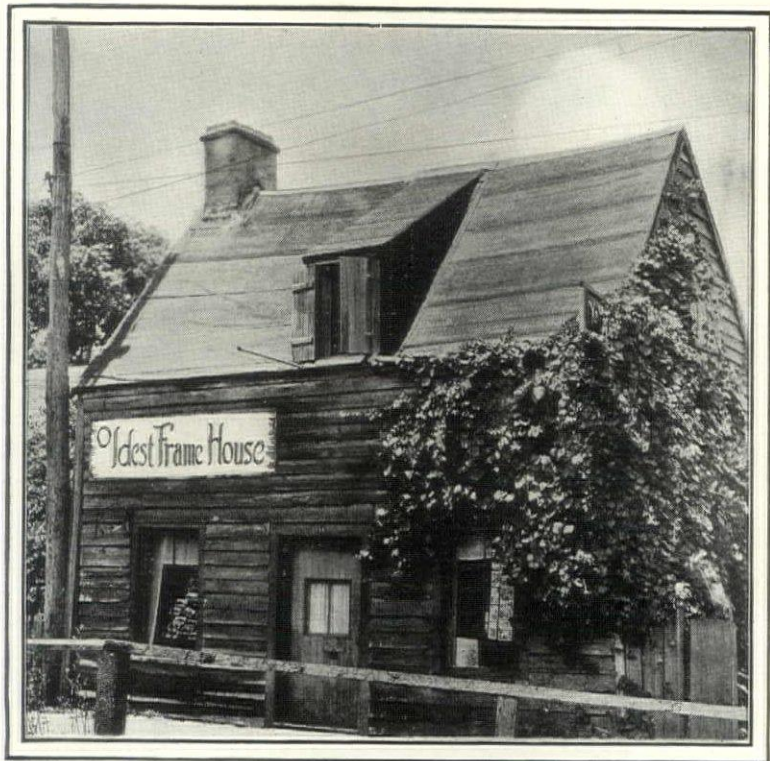
Name

Address

City.....State.....

A WOOD THAT FIGHTS ITS OWN BATTLES

—whether you paint it or not



The oldest frame house in the oldest American settlement. Unpainted, this cypress house at St. Augustine, Florida, is still in good condition, after 250 years.



Durable Tidewater Red Cypress was used in the construction of this lodge on the Vincent Astor estate at Port Washington, Long Island. Aymar Embury II was the architect.

EVEN without the protection of paint, Tidewater Red Cypress can be relied on to resist rain and rot for many generations.

Paint is desirable, of course, where you want the charming effect that only a painted wood surface can yield. But exposure of cypress to weather need never concern you.

Because of its freedom from repair bills, its moderate initial cost, and its low upkeep cost, this Wood Eternal is the most economical lumber you can employ.

Because of its beautiful grain, its smoothness of finish, and its resistance to warping, Tidewater Red Cypress is the most beautiful lumber you can use—inside or outside.

Surely you will want your home to be one of enduring beauty.

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But when you order, be careful to specify, "heart grade Tidewater Red Cypress," for exterior use, as only coastal type red cypress has these qualities of beauty and durability.

"Money Saved for Builders"—sent free

Attractive modern homes and beautiful old homesteads are illustrated in "Money Saved for Builders." This is not a book of commonplace printed plans—it merely suggests dozens of ideas. (To get just what you want in your home, retain an architect—he usually saves you more than his fee.) This booklet tells the whole, interesting story of cypress, tells how to cut down the cost of your home, and how to make it more attractive. It's yours for the asking. Slip the coupon into an envelope today.

Specify **TIDEWATER RED
CYPRESS**

THE WOOD ETERNAL



SOUTHERN CYPRESS MANUFACTURERS ASSOCIATION
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GENTLEMEN:

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Table Delicacies for House & Garden Readers

DELICIOUS HORS D'OEUVRE OR SANDWICH SPREAD



Amber Brand DEVILLED SMITHFIELD HAM

THE host or hostess forever alert to discover new and tempting foods should be delighted with this new delicacy from Old Virginia. Devilled ham—made from well aged Amber Brand Smithfield Hams, finely ground and seasoned with the purest spices. The whole ham is used.

An irresistible Hors d'oeuvre when served on saltine crackers. Also very fine as seasoning for stuffing for turkeys, chickens, ducks, etc.

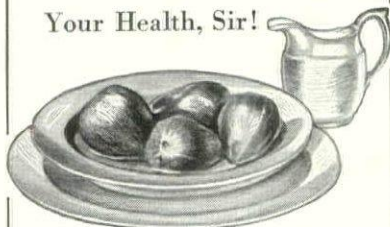
Order now for your Thanksgiving entertaining!

Carton of six 4-oz. jars \$2.50, postpaid east of the Mississippi River. Order direct, or send House & Garden \$2.50 for six jars of this delectable Devilled Smithfield Ham.

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SMITHFIELD, VIRGINIA

Your Health, Sir!



Try these delicious figs at my risk and expense

Do you like those big, tender, skinless, preserved figs that are served in dining cars and clubs at 40c a portion? Would you like to get some of the same figs at a price that is only a fraction of what you paid before?

If so, I will gladly send you at my risk and expense, a box containing one dozen 13-oz. tins of the finest figs grown; big, plump, delicious and tender. When the box reaches you, open a can—let the whole family try them as a breakfast food or dessert. Then, if you want to keep them, just send me your check for \$3.80 (\$4.35 west of the Mississippi) to cover the entire shipment. If you don't think these are the finest figs you ever tasted—return the eleven remaining cans to me and you won't owe me a cent.

Send no money—
Just the coupon

Don't miss this real treat, simply fill in the attached coupon and mail it now—while you think of it.

DELANE BROWN
1513 Guilford Avenue, Baltimore, Md.

Yes, you may send me, at your expense, your special package of one dozen tins of delicious, plump figs. After trying the contents of one tin, I will either return the rest at your expense, or send you \$3.80 (\$4.35 west of the Mississippi) in full payment within ten days.

Name.....

Address.....

City.....State.....

Bank or other reference.....

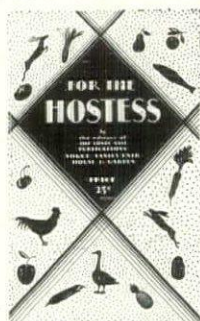
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breath away"

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pictures of charmingly
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hints for giving even
simple menus real
distinction and sug-
gestions for serving
them.

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just as valuable to
the woman with one
servant as it is to the
hostess with a whole
corps of them.

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II

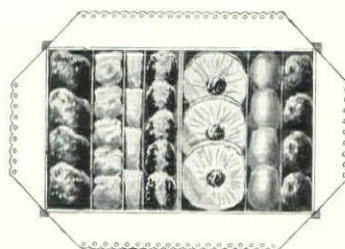
Huge candied apricots, little pears, some pale pink, others Nile green; rings and cubes of golden pineapple, rows of tangerines and green gage plums... and a dozen or more bright red candied cherries tucked in everywhere.

II

For the Thanksgiving dinner, as a gift, or as a refreshing change from other sweets, send for this box of glacé fruits.

II

On receipt of your check, House & Garden will have this holiday package shipped to you, posthaste, prepaid. One 2 pound box costs \$2.50; two boxes for \$4.50.



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southernmost Isle of the Flowery Kingdom, comes
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FORMOSA

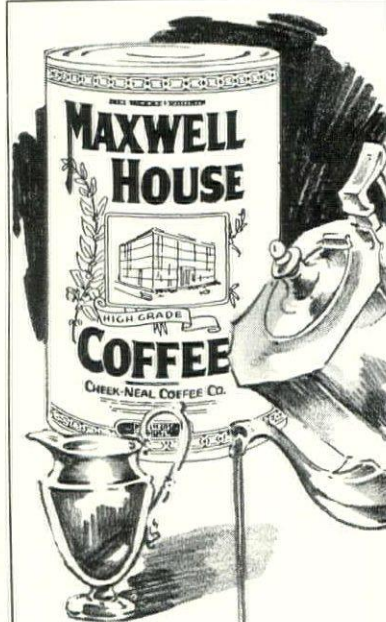
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Daintiest of teas.



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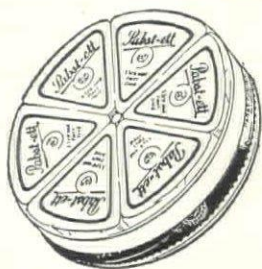


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In its blended
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a new luxury

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NEW & NICE

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Squab, in the pink of condition, is difficult to get. Usually you must place your order way ahead of time. This new specialty permits you to have this choice morsel on your pantry shelf for any emergency.

These delicious birds may be served piping hot, whole or split; or as cold meat together with a sheaf of delicately flavored ham. Nothing is nicer for, or more appreciated and relished by a convalescent. Incidentally, these squabs are incased in a jelly which you cannot help but like.

If you have a yen for a hot bird on toast, or a cold bird and a bottle, dash off a check to House & Garden. Single tins of Choice Squab cost \$1.25 postpaid; 4 tins \$4.50.



Your Table . . . is it DISTINGUISHED?

IT is through simplicity that the modern hostess achieves beauty in the arrangement of her table. A sparkle of glass, a fine damask cloth or the wine red of mahogany, flowers deftly arranged, silver in simple assortment . . . such are the things she conjures with.

Charming table arrangements for luncheons, teas, dinners, formal and informal, are illustrated in the new book, "For the Hostess". And of equal importance and equally modern are its inspired menus and its suggestions for serving and the training of servants.

72 pages

"For The Hostess"

25c postpaid

Order from

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Right—brown glazed hand-turned Pottery Jugs filled with Aunt Nancy's real old-fashioned home made Sorghum Molasses. Pints, \$1.00; Quarts, \$1.35. Postage extra.*

Left—brown glazed hand-turned Pottery Cookie Jars, 7" high, filled with Aunt Nancy's old-fashioned cookies. Priced each, \$2.50. Postage extra.*

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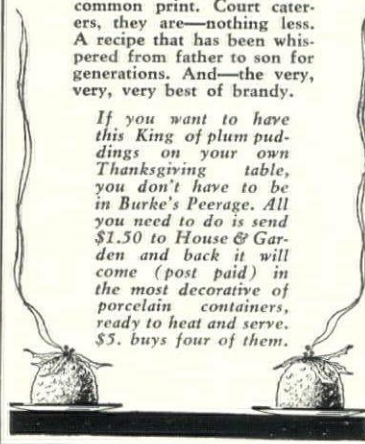
That Thanksgiving PUDDING

Other days may have light, frivolous desserts. But Thanksgiving demands something utterly grand and distinguished—something you can sit back and be thankful for . . . In short, Thanksgiving demands the world's plu-perfect plum pudding.

We sent out scouts to search for it—and the puddings they ate, if placed end to end, would reach from here to Windsor Castle. . . . One day, they came in with a look of solemn splendour on their faces. They'd found it—in England, of course.

It's made by a firm so famous that it were *lèse-majesté* to put the name in common print. Court caterers, they are—nothing less. A recipe that has been whispered from father to son for generations. And—the very, very, very best of brandy.

If you want to have this King of plum puddings on your own Thanksgiving table, you don't have to be in Burke's Peerage. All you need to do is send \$1.50 to House & Garden and back it will come (post paid) in the most decorative of porcelain containers, ready to heat and serve. \$5. buys four of them.



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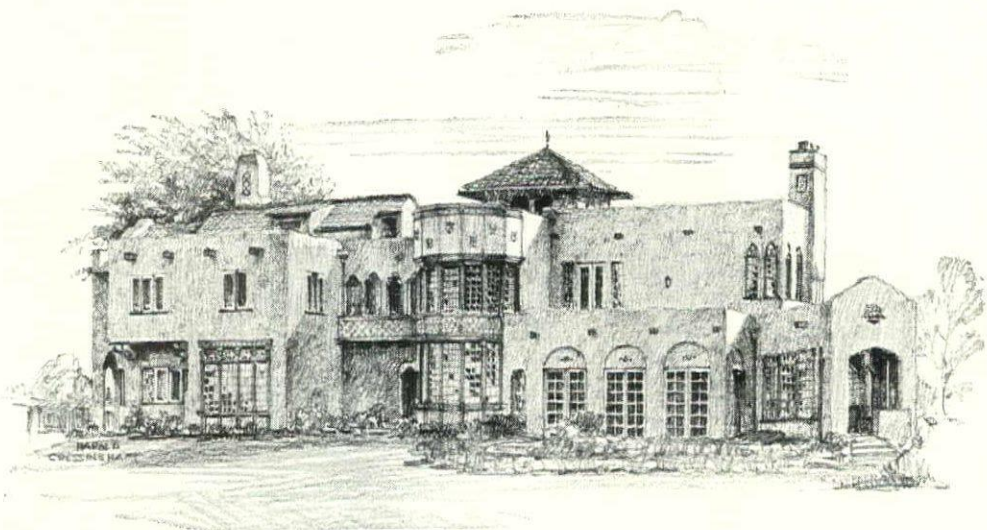
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1 ounce Amargo Bitters
juice of one lemon
2 tablespoons powdered sugar
Fill glass with boiling water. Drink before retiring.

Medical Note: Martini & Rossi Vermouth contains cinchona from which quinine is obtained.

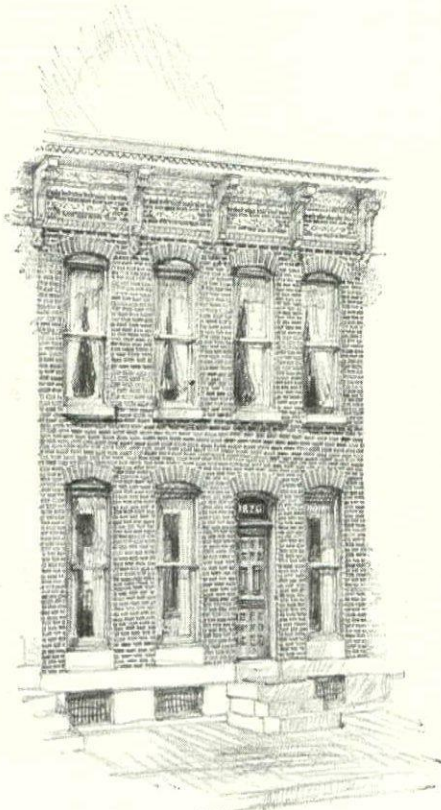
Send for "Bridge Club Vermouth Recipes" and Bridge Score Pad to W. A. Taylor & Company, 94G Pine St., New York City

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THREE STANDARDS OF LIVING \ ONE STANDARD OF HEATING COMFORT



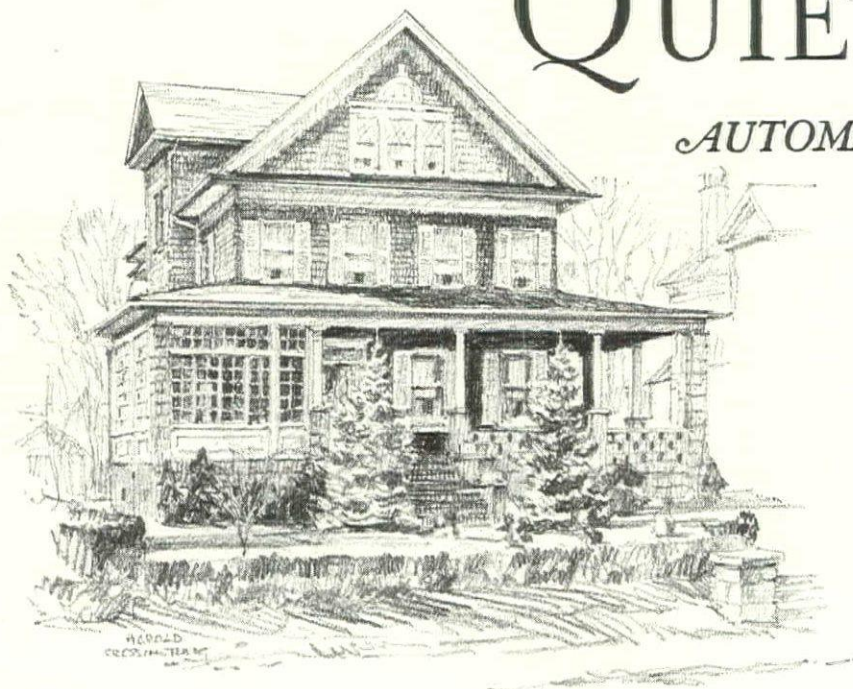
IN nearly a million homes now oil is being used as a heating fuel. Thousands of these modernized houses are equipped with Quiet May Automatic Oil Burners.

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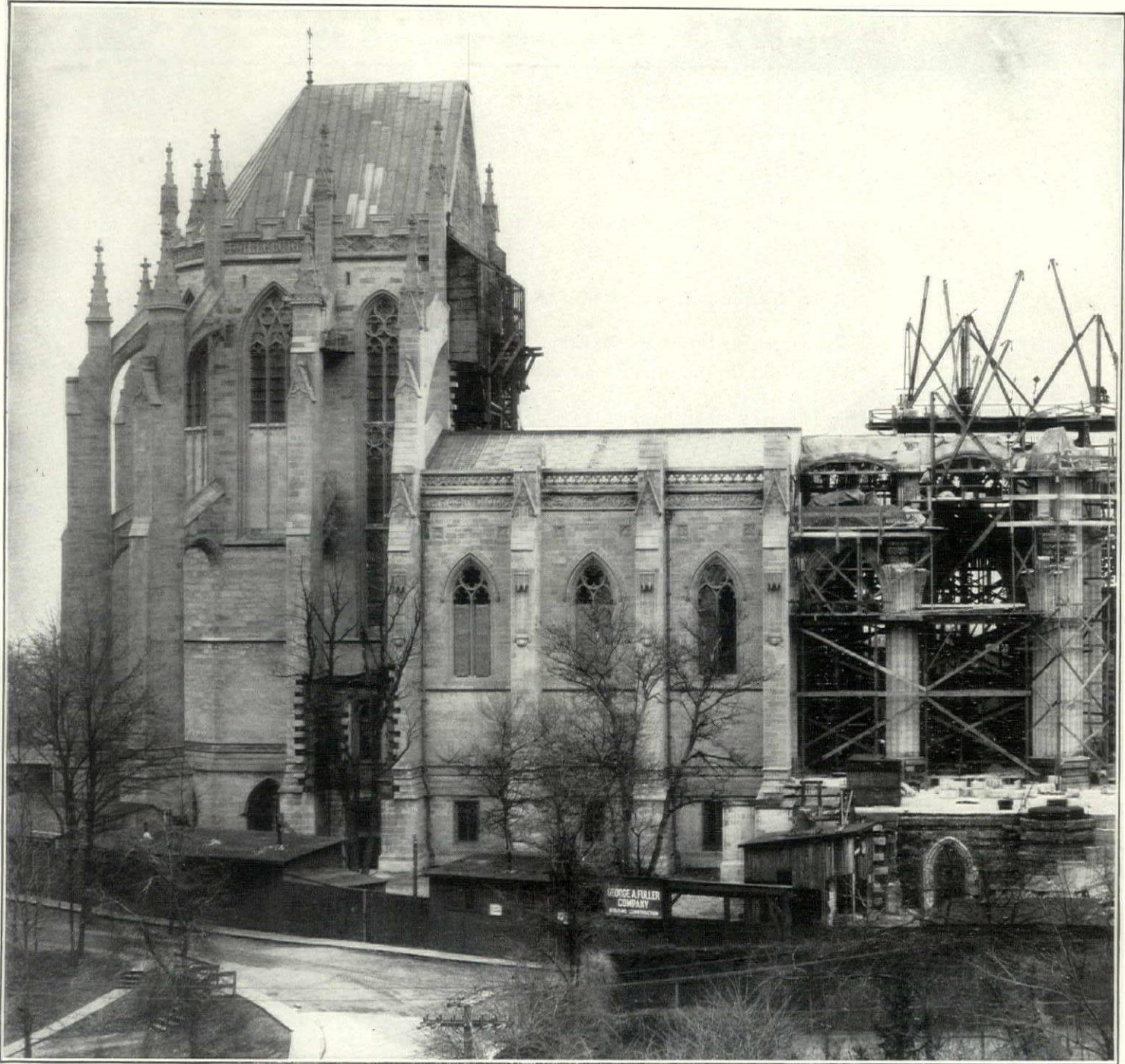
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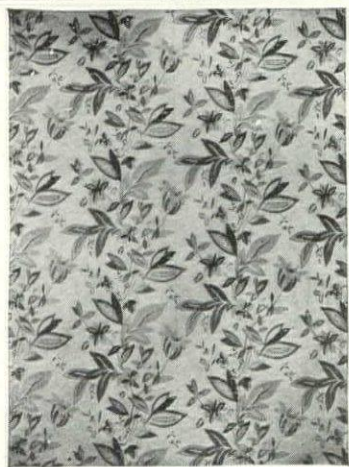
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WHAT is modern? What is good? What is bad? Is it possible at this time to differentiate between good and bad, between true and false, between "modernistic" and modern? Is there a definite grammar of Modern Ornament, or does mere deviation from established forms in itself constitute Modernism? All these questions have been asked and as yet but few of them have been answered.

There have been vague allusions to our age of steam and speed and steel, to the automobile, to functional form and fourth dimension, to significant form and self-expression, to aeroplanes, grain elevators and to the effect of the skyscraper on modern decoration.

These influences, it has been said, are shaping the thing which we call modernism. Even to the untrained eye there does frequently appear to be a certain analogy, but such indefiniteness leaves much to be desired. We must await the judgments of future historians for clear-cut and sane expositions of the relationships. Only from the vantage-point of retrospect can sound analysis and conclusion be set down for the layman's guidance—even, we sometimes suspect, for the guidance of the actual creators of modern designs.

For the modern movement in America as applied to furniture, decoration and architecture is still in the formative stage. Like the boy who, almost overnight, acquires inches more in stature and an odd inharmoniousness of physical proportions, its mature form is still undetermined. Modernism shows indications—plenty of them. But how these shall be blended, which shall endure and which fall by the roadside leading into the future, is not yet to be told with any real surety.

Certain things are of extreme importance to us today. It is said that for the first time in the history of American manufacturing, art is entering industry. What an opportunity for art education on a huge scale. Mass production of the beautiful. Living design in everything we see and touch in our daily lives. Here indeed are opportunities which are rich in possibilities.

But let all those who would attempt to disseminate information, to mould public opinion and sponsor the new—let them beware. Let the critic, the manufacturer, the store buyer and all those in a position to dictate and influence realize that there does exist today a good and a bad modern design. Let them champion the Modern which is the art of today, and exert their influence in discrediting the gauche and the merely weird, whatever the guise in which these tendencies are met.

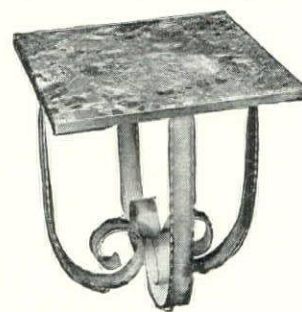
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MODERN INTERIORS

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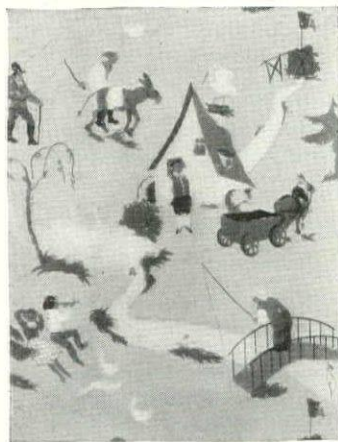
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IN its pleated forms, with the pleats varying from an eighth of an inch to an inch, the fabric is also successfully used for window and door hangings. Patterns embroidered on silk after the Rodier manner are highly decorative. The kitchen and bathroom find a place for this synthetic material, on shelves and table tops,

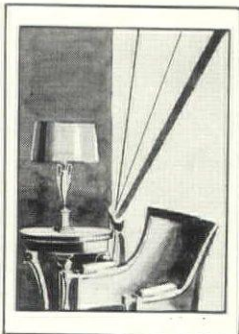


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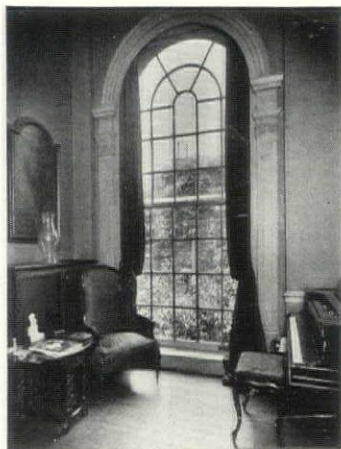
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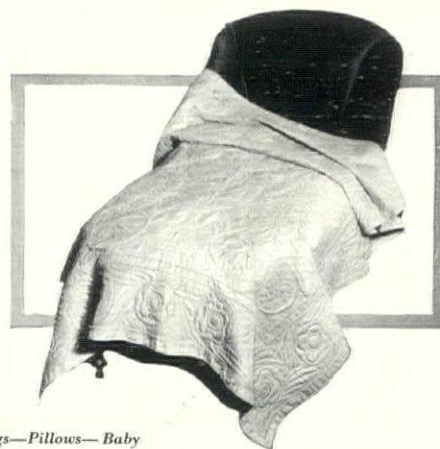
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for shower curtains and bath-mats. The living room may have its walls, hangings, sofa cushions, ottomans and comfortable chairs upholstered with this modern fabric. Covers for the popular magazines of the day are also available in the airbrush-colored fabric from the Periodical Readers Guild, with the name of the magazine stamped in one corner. This is a good way of keeping periodicals neatly, as well as making them firm enough to handle easily.



THIS is an age of special processes. Nothing, it would seem, is what it appears to be. De Sherbinin, Inc., make lamp shades of what would seem to be a skin parchment, but in actual fact is not. By a processed treatment, they gain a translucent effect which is very lovely, for it brings out the design on the shade and mellows the light. This treatment doubles the strength of the paper parchment, making it far more durable than in its original state, and also renders it proof against climatic or atmospheric conditions. A damp cloth may be used to clean the shades,



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The TREASURE CHEST
Asheville, N. C.



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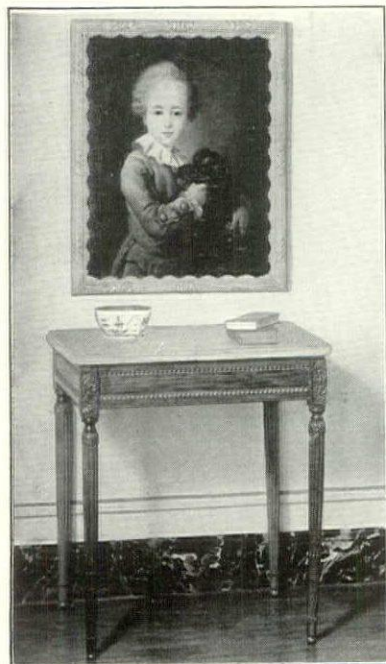
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"The Little Flower"

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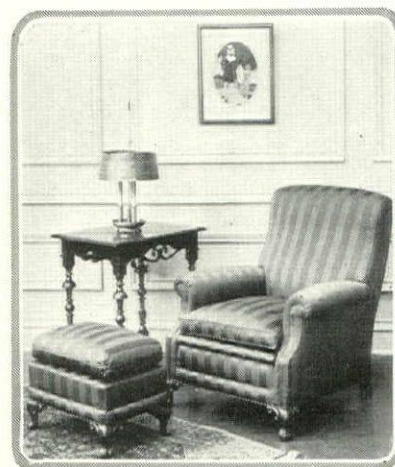
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As Illustrated \$116.50

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All Prices F. O. B. St. Louis.

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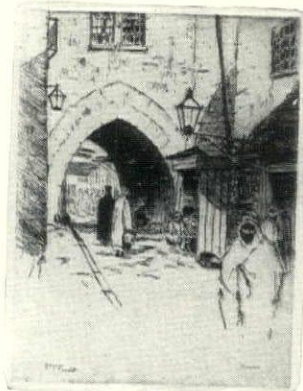
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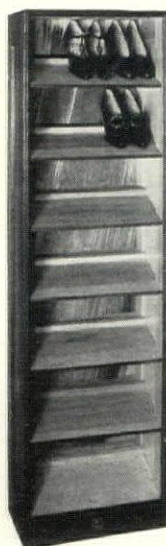
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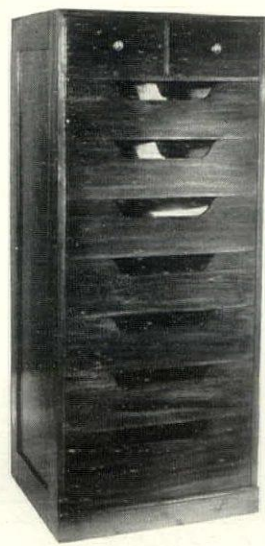


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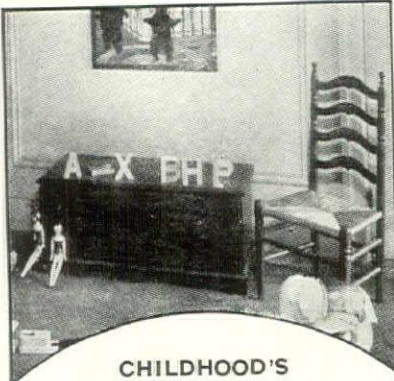
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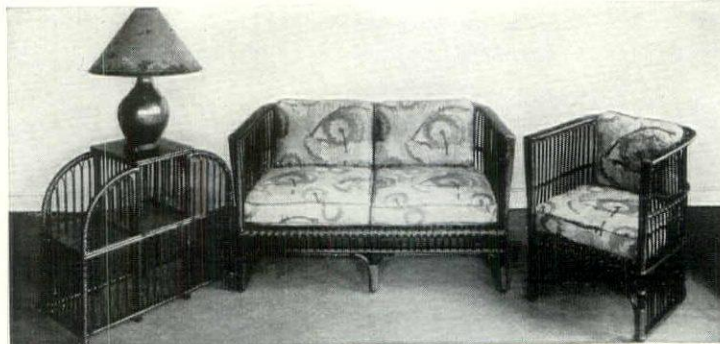
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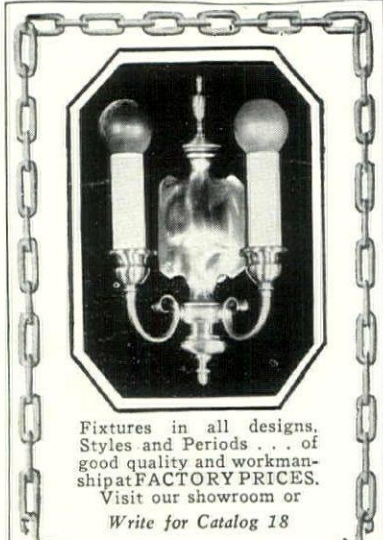
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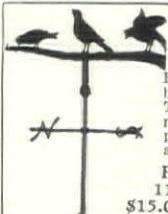


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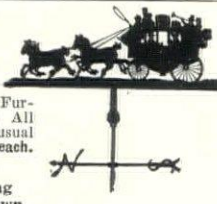


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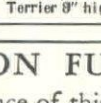


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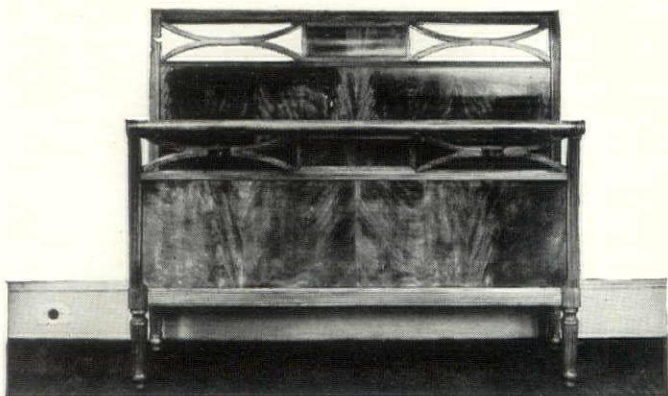
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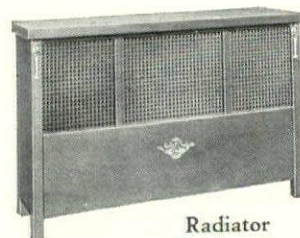
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tropical forms in her tulip motif. The design is carried out in two colors, and is offered in four combinations—blue and white, red and white, green and white and yellow and white. This design would be effective for window draperies in sun parlor or breakfast room. Cushions of this fabric would be pleasing for wicker chairs.



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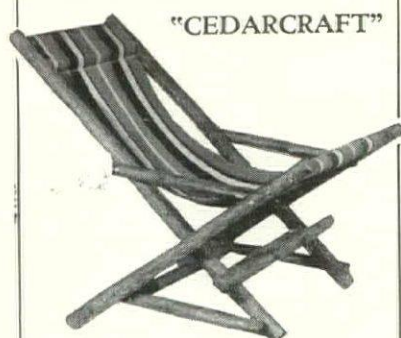
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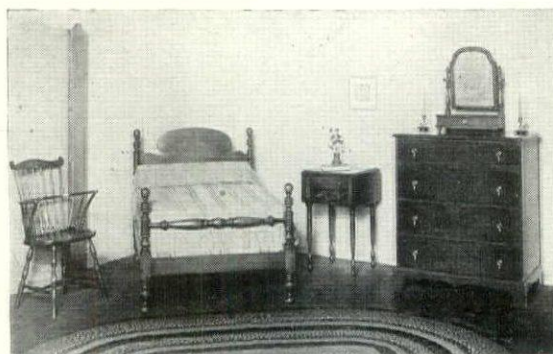
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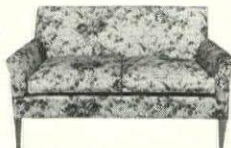
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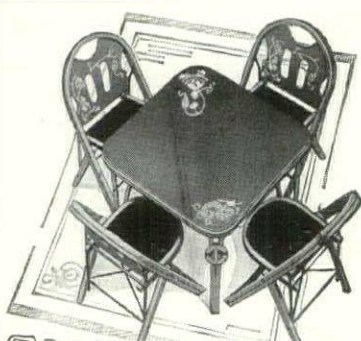
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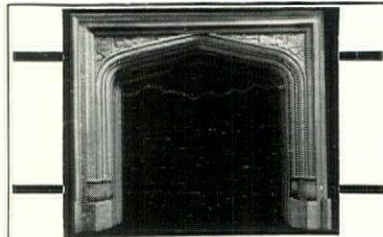
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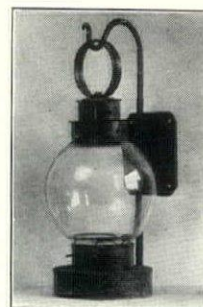
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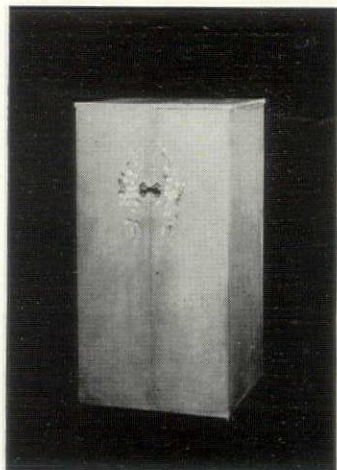
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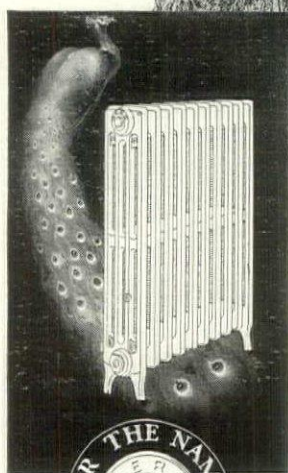
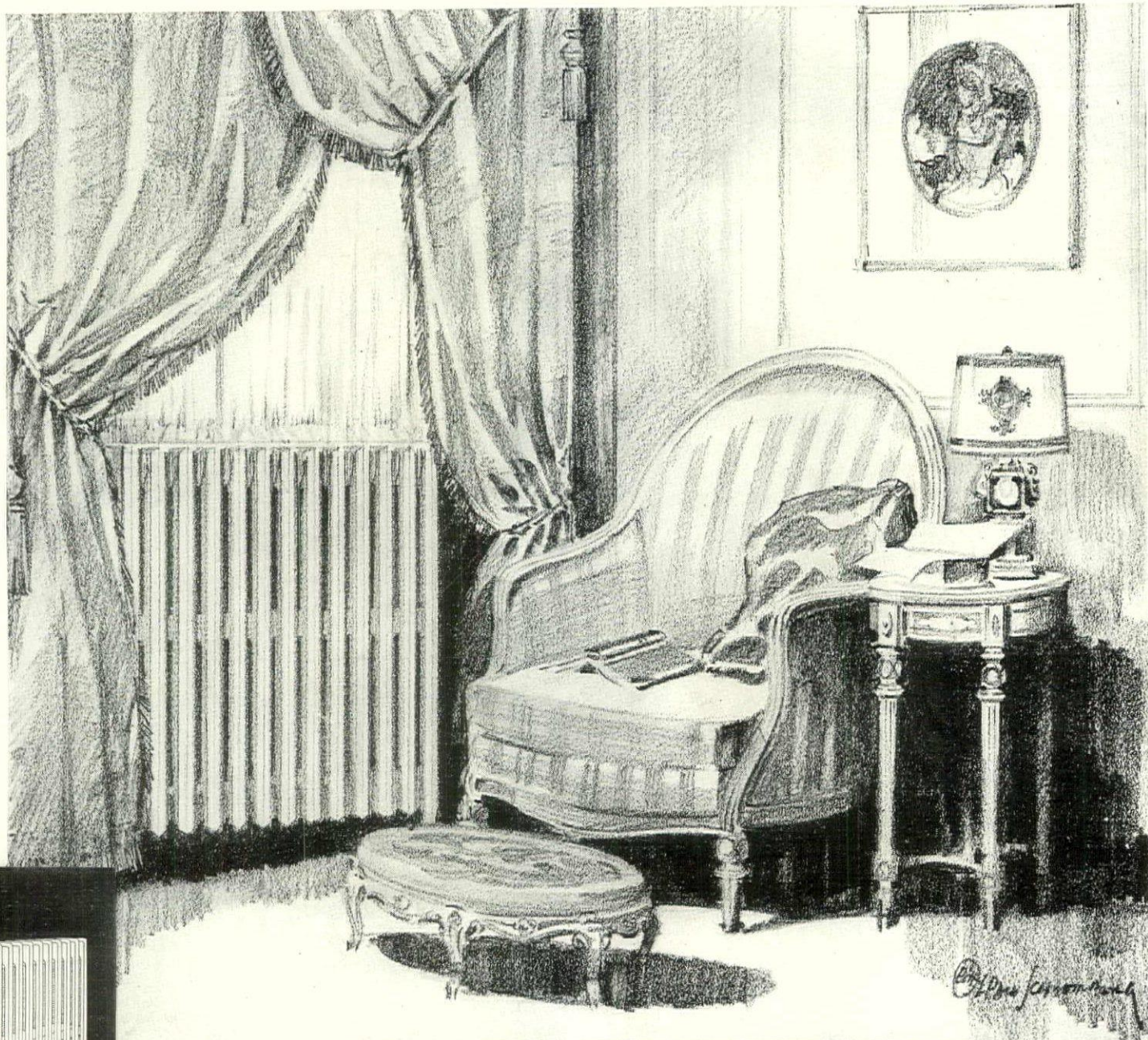
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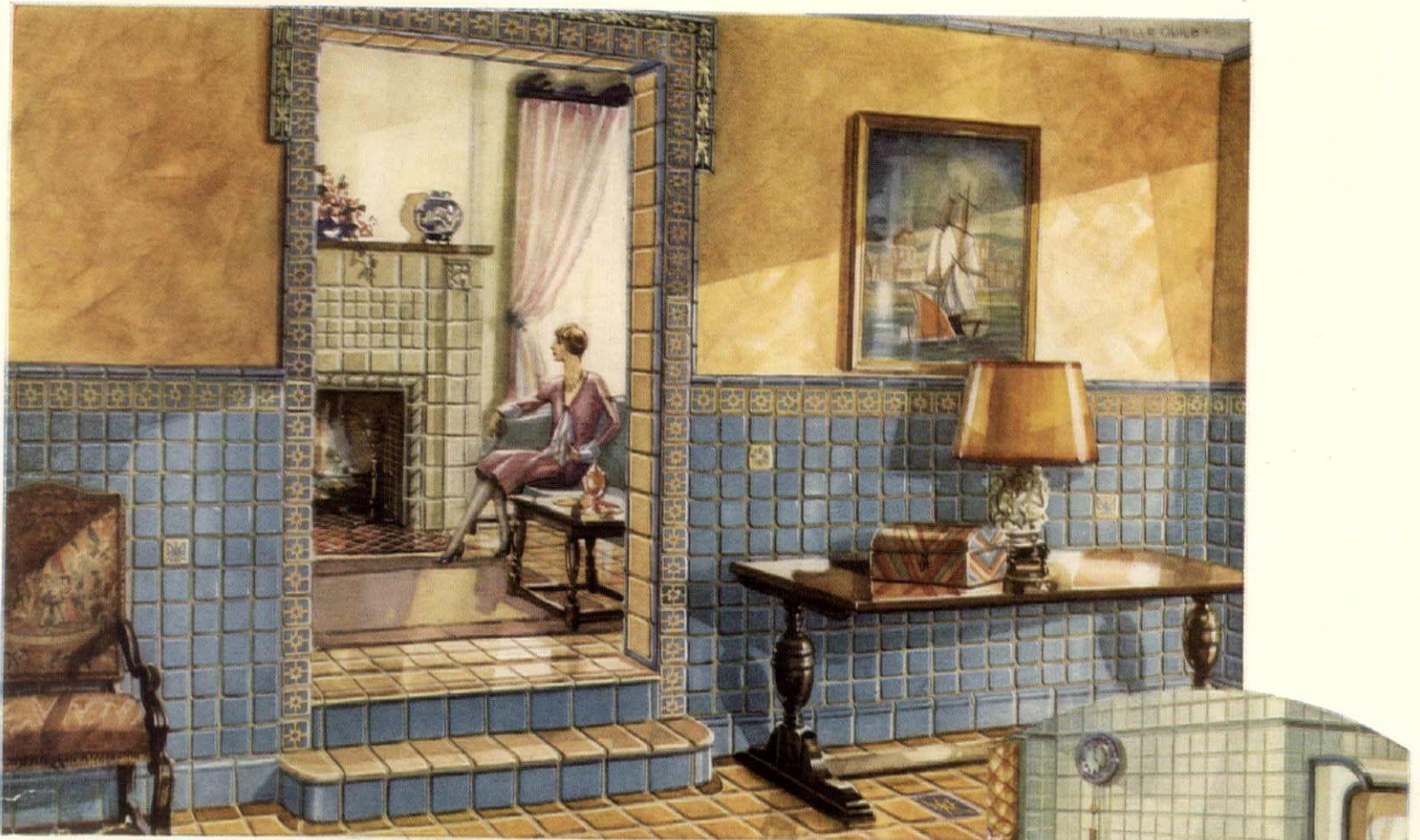
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The Mantel in soft gray Mosaic Tiles adds a delightful color-note to the mellow richness of floors and wainscot.*

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It is seldom that a material which appeals because of unsurpassable beauty is also a distinct economy. Yet this is the case with Mosaic Tiles.

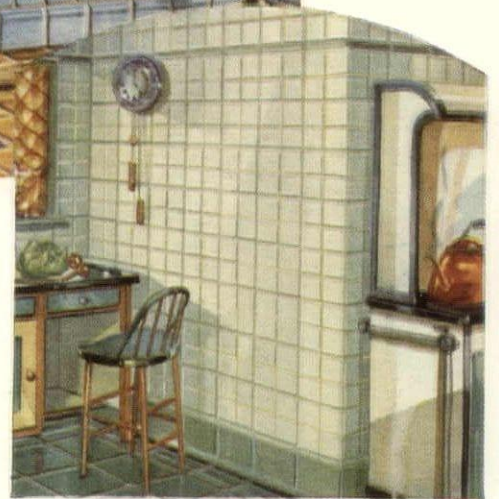
If used on floors and walls you are through forever with the major part of re-decorating expense and inconvenience. They will last as long as the house itself. In fact, in Florentine, Venetian and Iberian palaces, tiles of this type are still imparting a beauty that has existed since medieval times.

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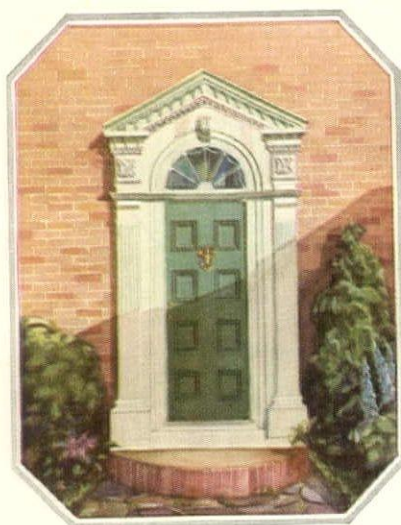
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A Sargent knocker of the patriotic eagle design so popular in the early Republic. On this doorway from Bristol is an original eagle knocker. Ask for knocker No. 16.



The "Newfane" is a decorative knocker of authentic Colonial design. Sargent offers other door knockers of various shapes. This one is listed as door knocker No. 9.



DOORWAYS THAT ARE AN AMERICAN HERITAGE

*For classical doorways like those exhibited in the Metropolitan Museum
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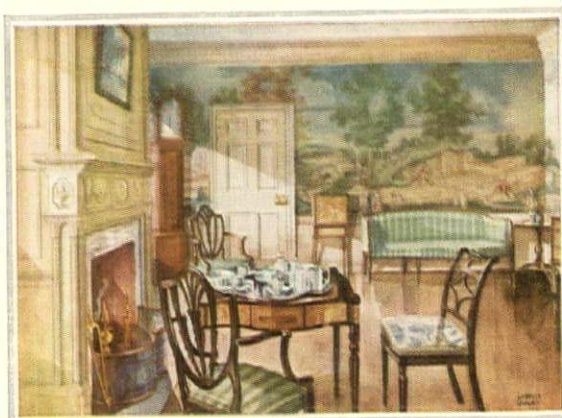
WHETHER from the leisurely Southern Colonies, from bustling little Old New York, from Quaker Philadelphia, or rigorous New England, Colonial doorways must always be associated with the sweep of humanity that has passed through them. Notables and citizenry of our early Republic have sounded their gleaming knockers, have lifted their firm latches and turned their solid knobs.

Such doorways from many of the thirteen colonies have been preserved by the Metropolitan Museum in permanent or temporary exhibitions. Doorways like those illustrated, are not only rich in historic associations—they are an artistic heritage of American industry and craftsmanship. In every detail they offer a wealth of suggestions for those who design homes in the American tradition.

The entrance doorway is from Bristol, Rhode Island, of the early 19th century. Here, the hardware consists of a welcoming brass handle with thumb latch, and (patriotic citizen!) a conventionalized American Eagle knocker to tell passers-by of a home-owner's pride in the new Nation. The Eagle won widespread popularity in the early eighteen hundreds... it blossomed as decoration on clocks and woodwork, turned up on porcelain ware sold to seafaring New

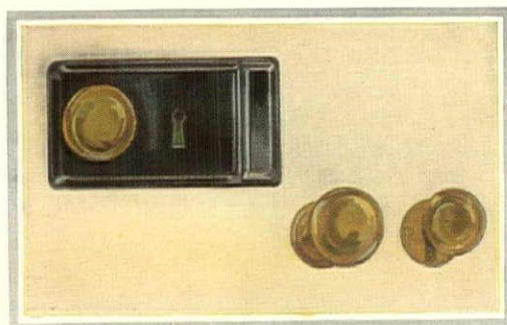
Englanders by Chinese merchants, and was a favorite design in builders' hardware.

The interior shows a typical early 19th



century parlor "north of Boston." It is from the Eagle House, formerly Brown's Tavern, Haverhill, Massachusetts, erected in 1818. A colorful hunt rides from start to kill around the room on French wallpaper. The door is six-paneled and has a stalwart rim lock with brass knobs. In

A dead black Colonial rim lock with cast brass knobs and with drop key plate. Lock No. J3525 (also made in solid brass, B3525B). Knobs No. 1608. Key plate No. 808.



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Of course this solid brass or solid bronze hardware is permanent. The moving parts are carefully machined and fitted. Wear is minimized, and quiet, smooth operation is made a certainty. Hardware by Sargent is faithfully built for generations of use.

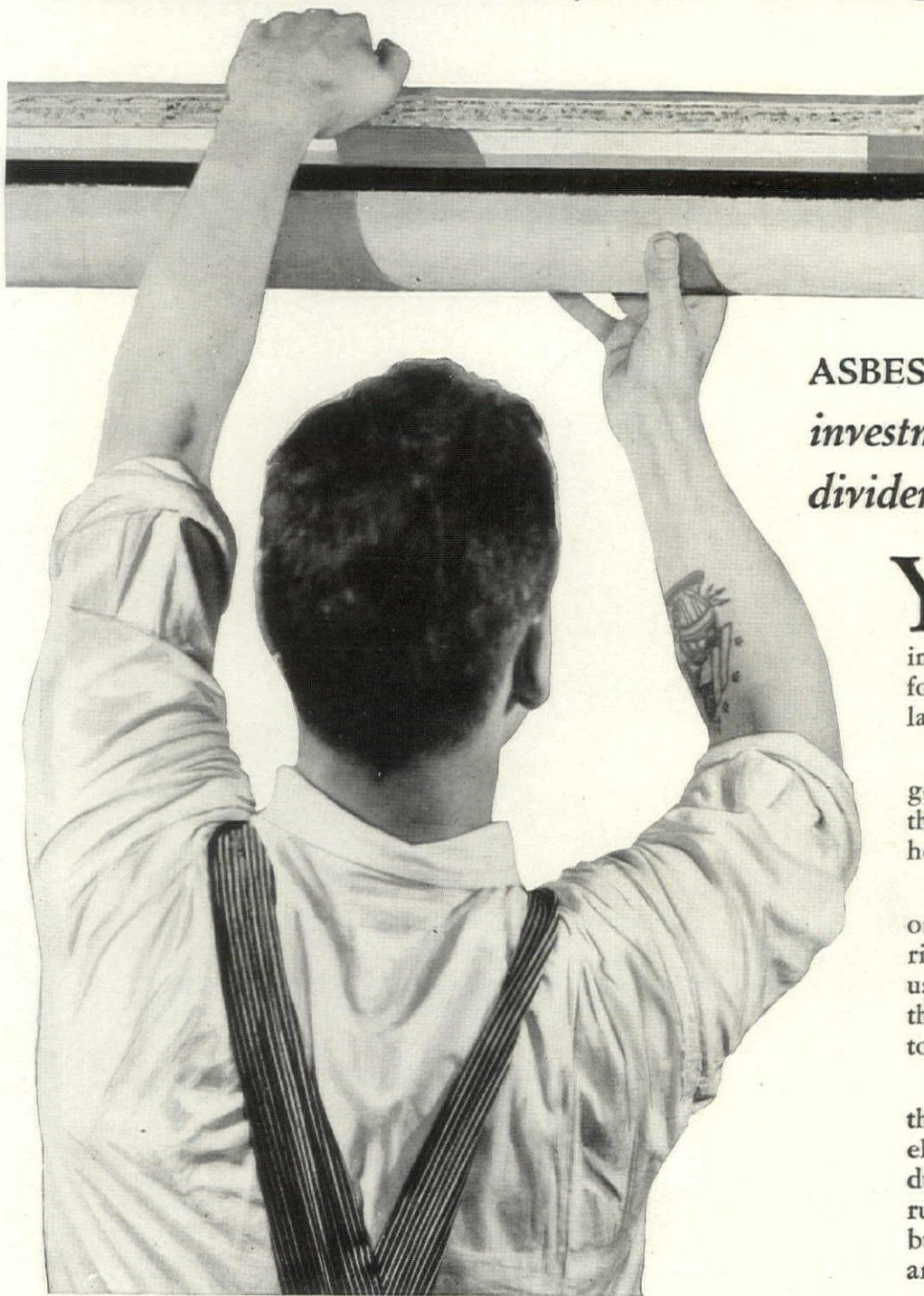
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This entrance handle with thumb latch, restrained and simple, is particularly suitable for many different Colonial doorways. The accompanying Sargent cylinder lock is of appropriate form. Ask for Sargent entrance door handle No. 3161.



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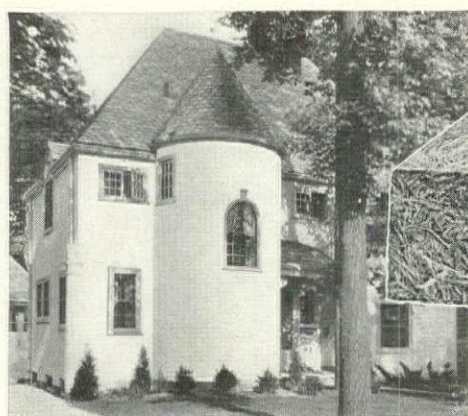
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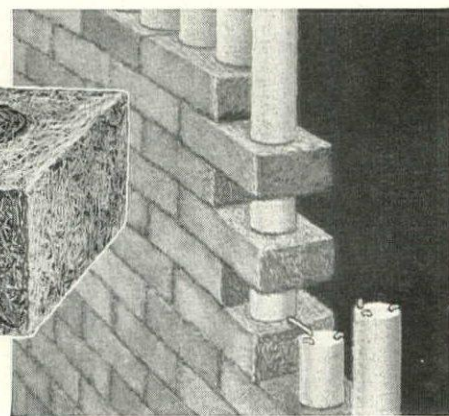
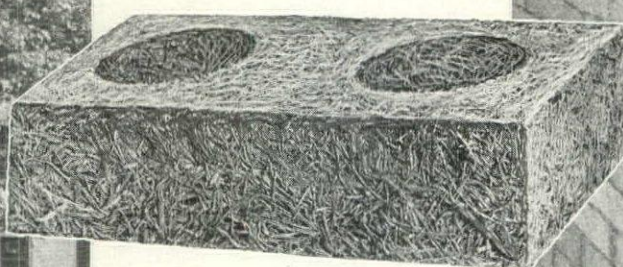
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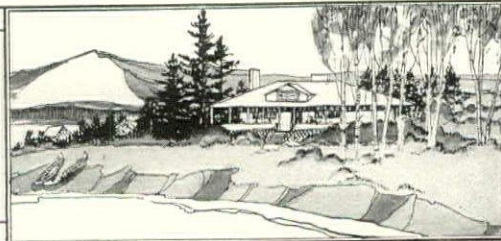
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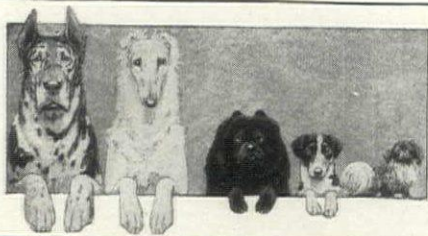
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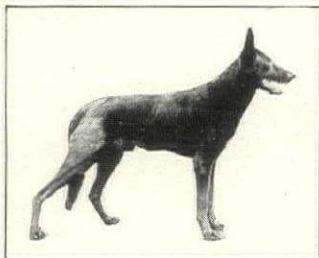
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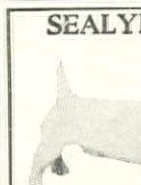
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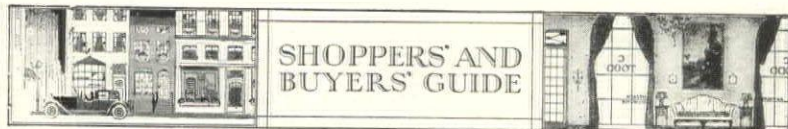
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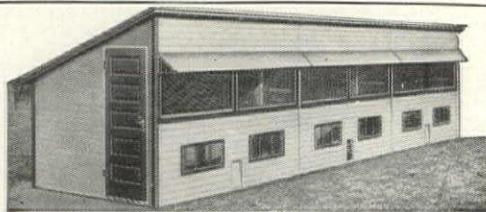
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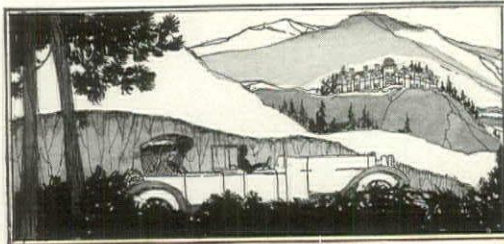
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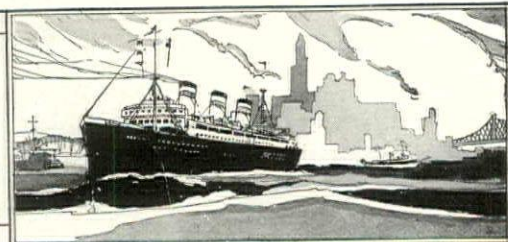
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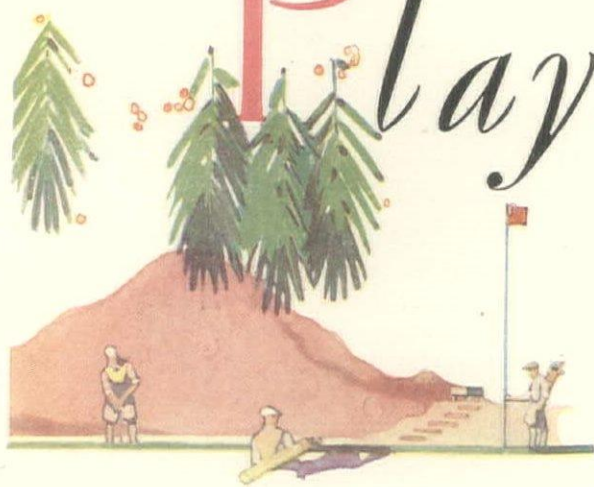
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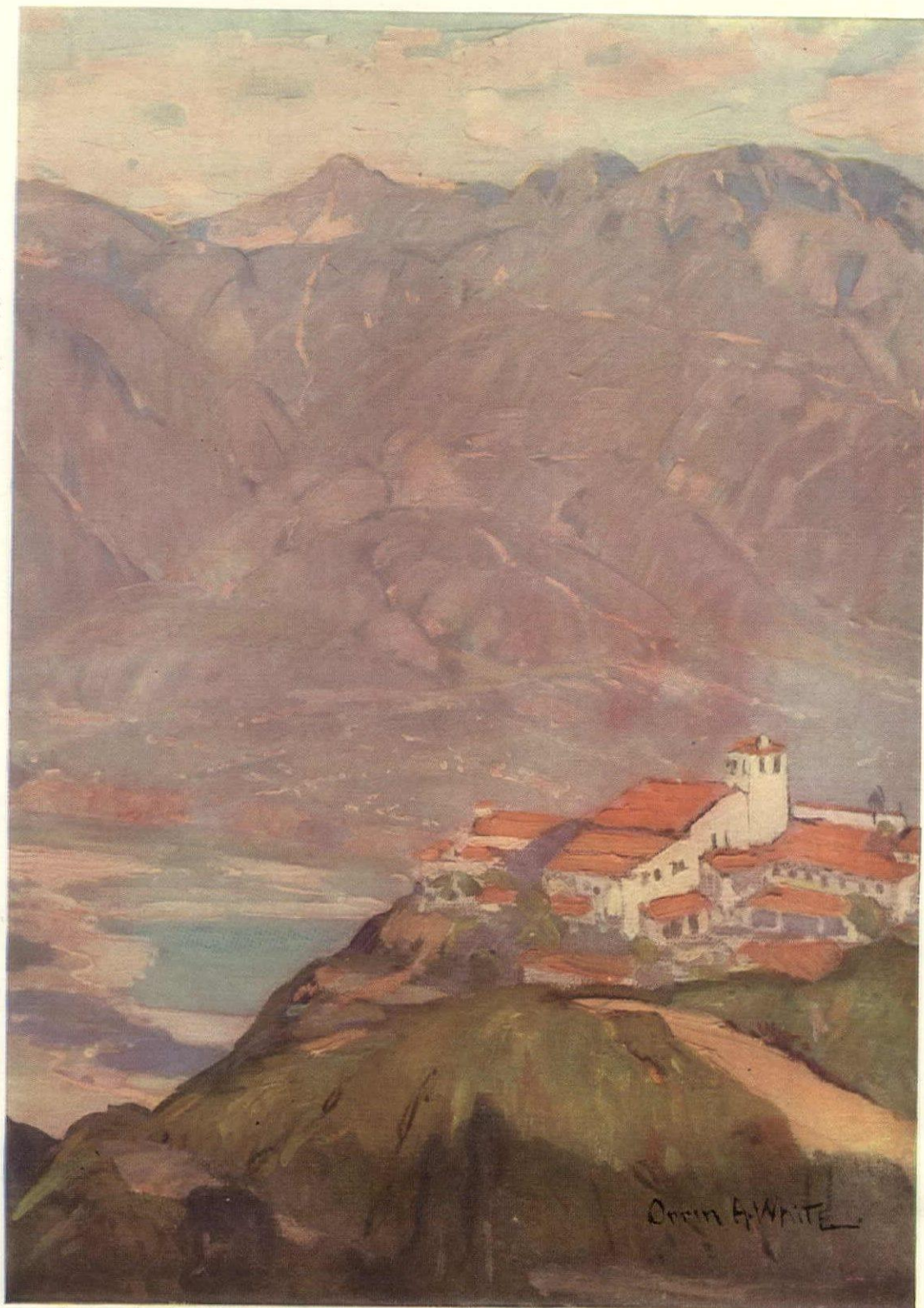
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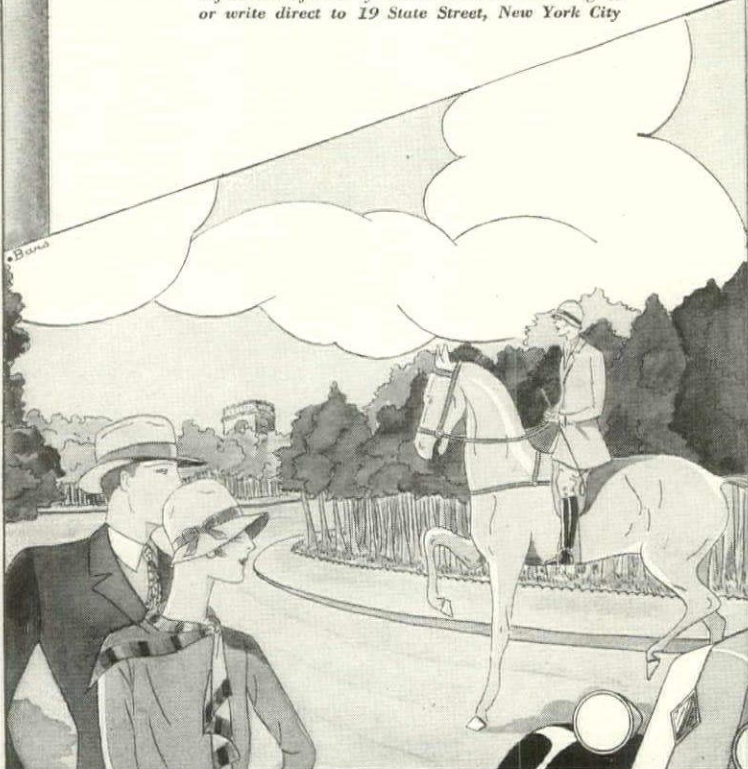
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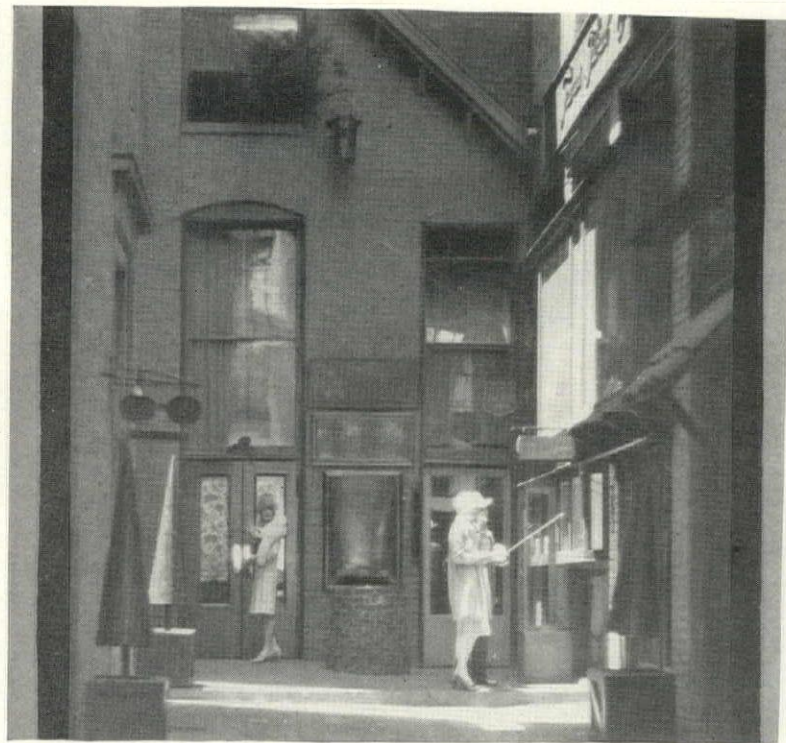
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THE OVERLAND ROUTE



San Francisco

"Bagdad of the West"

—O. HENRY

THE shops and bazaars of San Francisco speak straight to feminine hearts. The little marts and bookstalls of piquant personality; the open-air flower stands offering violets, chrysanthemums and daffodils in midwinter; the smart shopping throngs; the symphonies and studios; the general vivacity, and the exhilarating air that is "nature's own rouge"—these speak an irresistible language.

Visit San Francisco! Dismiss snow and sleet from your consideration. The winter climate at San Francisco averages 51 degrees—only 6 degrees lower than summer's average. Golf, dance, roam, relax. Take time to know this city, its cosmopolitanism, its romance. Gaze from its hills across the blue Bay to purple mountains; hear the voices of its past, the music of its streets. And though its great hotels, vivid cafes and radiant thoroughfares are pulsing with activity, remember that in a hundred byways and corners are

scenes that have brought you miles to know: bits of old China, ships at dock from all these seas, Naples in sharp focus at Fishermen's Wharf, golf courses that hang out over the edge of the Pacific, garden suburbs with new standards of gracious living, and—but a few hours afield—Monterey Bay region's beaches and varied outdoor sports, the Redwood Empire's age-old giant groves, the old Spanish Missions, and Yosemite Valley accessible all the year.

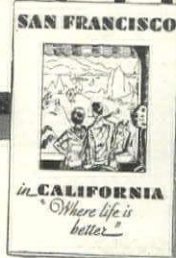
Excellent public schools and fifty private academies in and near San Francisco will care for the young people. With San Francisco as a base, all California, Hawaii and the Orient may well be your winter playground.

All railroad and steamship tickets via San Francisco allow a ten days' stopover at this city by the Golden Gate.

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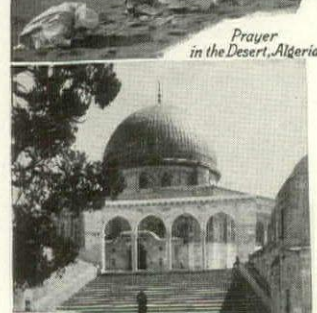
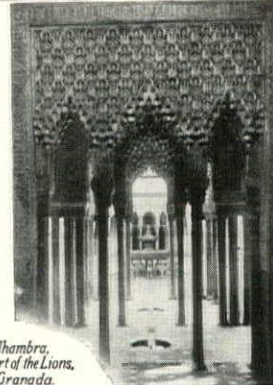
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This Winter, cruise the Spanish Main—go down to the sea in the good ship Reliance, with her jolly band of Pleasure Pirates—sink dull care to the bottom of the briny deep—find health and happiness in the glorious Caribbean.

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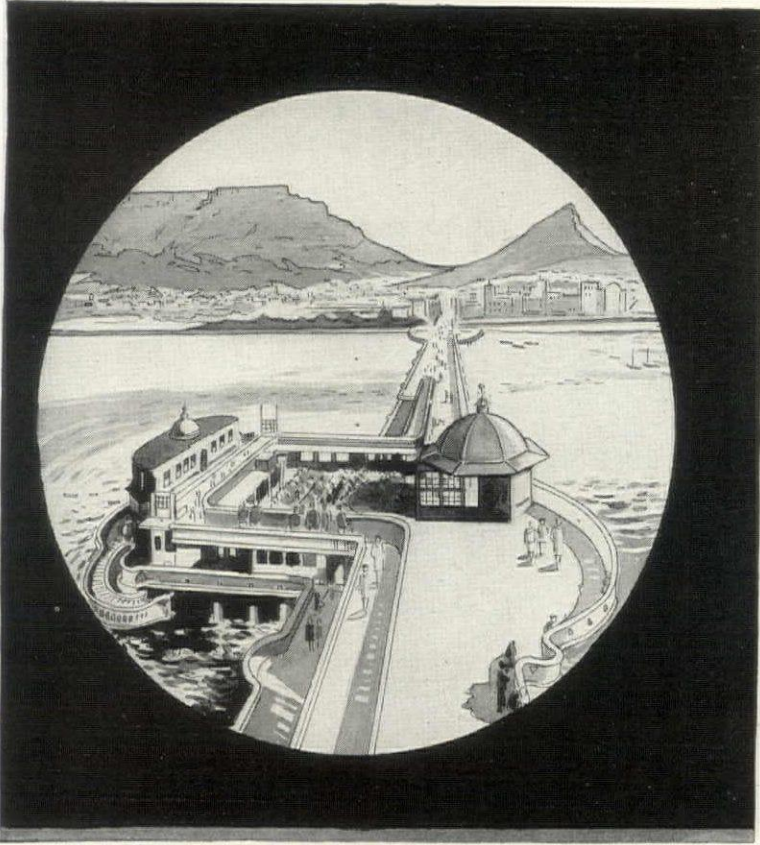
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of the glorious Cape in the pink glow of the morning sun, the golden floodlight of noon or the silver radiance of moonlight, until you bid a fond farewell to

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It is a land of strange contrasts and inspiring places of romance, mystery and beauty. A land of invigorating climate wherein age renews its youth. When you have seen South Africa you have travelled and not until then.

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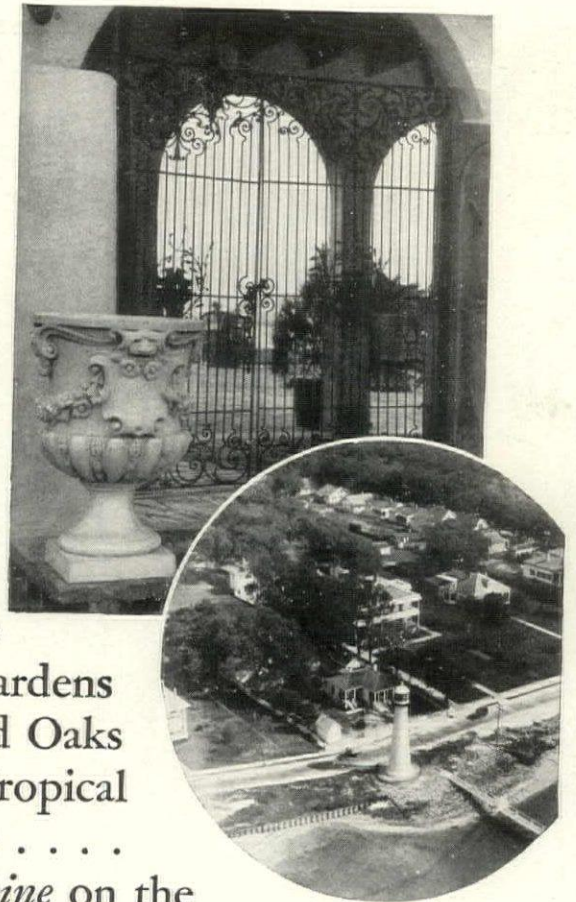
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GULF COAST

No section of America is richer in tradition, in romance, and legend than is this great sun-swept coast which lies between Western Florida and the old-world city of New Orleans. Every step in its growth, every stage in its development, from the Indian days through the regimes of Spanish, French, English, and Confederate governments, has left an indelible imprint on the habits of the people, on the architecture, and on the communities themselves. Colonial door-ways, mansard roofs, Spanish gables, gorgeous old-fashioned rose gardens, imported Japonicas, old Indian forts—a touch of every government, a recollection of every people.

You will enjoy the Gulf Coast more than any winter vacation land you have ever visited; for, in addition to the historic sights and romance of the community, you will find every outdoor sport at its finest—golf, tennis, motoring, hunting, fishing, and sailing. ¶ Good hotels—moderate prices

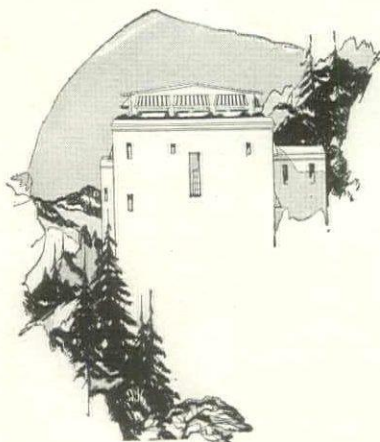
—perfect climate—sunshine every day. Plan now your winter vacation on the American Riviera.

Write today to R. D. Pusey, General Passenger Agent, Louisville & Nashville Railroad, Room 326-A, 9th and Broadway, Louisville, Kentucky, for complete information about the Gulf Coast, descriptive booklet, etc.



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NOVEMBER days will give this priceless Gift



IN just a few short weeks—if you start today—you can win back your eager zest for action. For at The Glen Springs, famous because there only this side of the Atlantic are natural Nauheim baths and natural radio-active mineral waters, you find the tempting food, the tonic rest, and the expert medical attention that can rebuild the human body. And there you find also a social life distinctive yet unassuming, a country second to none in beauty and Indian legend, a climate invigorating but not extreme.

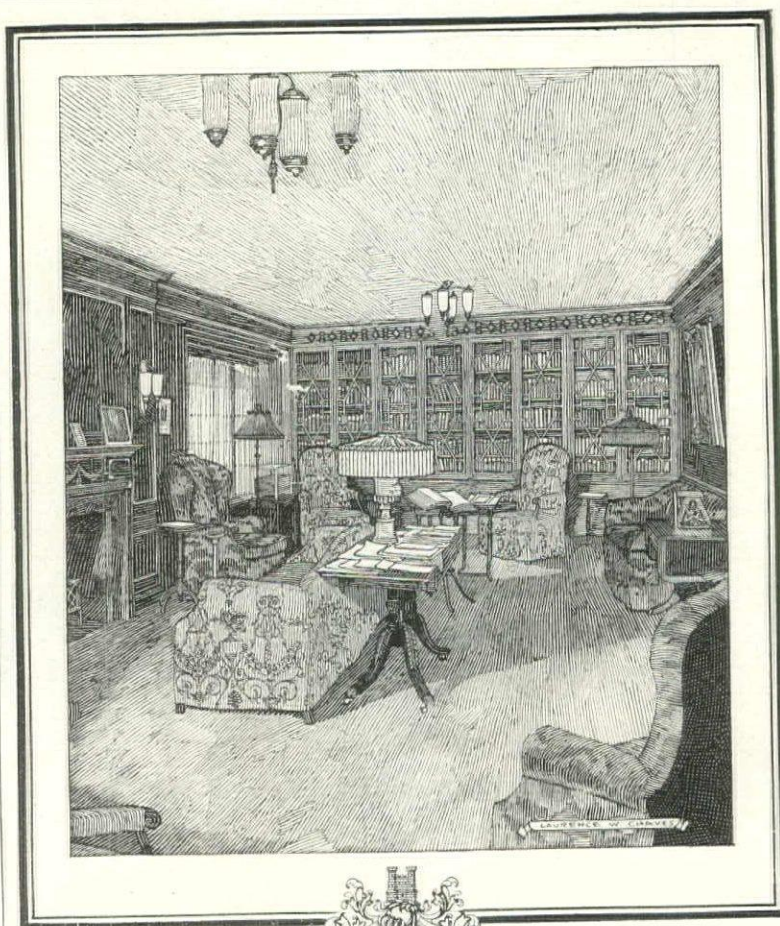
Ask your physician about The Glen Springs. The baths and other treatments are especially suitable for heart, circulatory, kidney, nutritional and nervous disorders, rheumatism, gout and obesity.

{ Booklets by addressing Wm.
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Watkins Glen, New York. }

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THE AMERICAN NAUHEIM



... DEEP-CUSHIONED chairs, panelled walls and an open fire-place invest The ROOSEVELT library with the gracious charm of a Mayfair drawing-room ... Here one may browse over his favorite books, remote from the roar of Manhattan.



A canvas by Monet—a prelude by Rachmaninoff—a word-picture of such magic beauty as "The Tempest"—accomplishments so artistic that they brook no comparison ... In its more modest field The ROOSEVELT, too, has achieved a great distinction in the dispensing of hospitality—an order of service which the travel-wise tell us stands entirely alone.

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SAN FRANCISCO
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St. Petersburg is just one wonderful outdoor playground, with a greater variety of sport attractions than are offered by any other city of the South. Golf, swimming, fishing, boating, tennis, roque, lawn bowling, shuffleboard, horseback riding—everything you desire.

A continuous round of entertainment. Finest accommodations—100 hotels, some 300 apartment houses, many furnished homes. Moderate living costs. For booklet address: L. B. Conant, Chamber of Commerce, St. Petersburg, Fla.



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EVERY OUTDOOR SPORT..

Beautiful Canyon Lake (above), near Roosevelt Dam, whose mighty waters irrigate half a million acres of fertile Salt River Valley, garden of the old Southwest.

Now, while the East is fighting ice and snow, Phoenix thermometers say "60" with blue sky and sunshine! Now we set out with rod and gun for nearby mountain streams and the haunts of quail, bob-cat and deer (in season).

Phoenix, metropolis of the Great Southwest, offers every modern convenience and a background of open-air sport unsurpassed in America.

Santa Fe and Southern Pacific offer winter rates NOW! Free stop-overs.

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Phoenix-Arizona Club, Inc.,
19 E. Jefferson St., Phoenix, Ariz.

Please send me free Phoenix picture book \$45

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Address _____



The smart Winter Throng is gathering at WAIKIKI

THE vanguard of society's nomads who follow the sunshine every winter is arriving now at Hawaii's hotel palaces and hau-tree-shaded inns.

Every incoming liner from San Francisco, Los Angeles, Seattle and Vancouver brings travelers who have discovered that the true luxury of winter is to loll on the sandy, coral beach of an almost-tropical isle—to play golf on verdant courses where the "rough" is a color-drenched border of exotic blossoms—to join the gay promenade of summer-clad bathers—to go cruising, motoring or hiking among the dreamland islands of Oahu, Maui, Hawaii and Kauai.

Hawaii charms one with its endless variety of things to do—and with its countless ways to do nothing at all! Surf boarding,

outrigger-canoeing, game fishing, golf, swimming, entrancing native entertainments, exploring the volcanic wonderlands of Hawaii U. S. National Park.

You can reach this island Eden as easily, as comfortably, as crossing the Atlantic. It is only 2,000 miles (four to six days' voyage) from the Pacific Coast; and all-inclusive tours range upward from \$400 or \$500 including all steamer fares, hotels and sightseeing, for a month's trip with two or three weeks ashore. De luxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Your local railroad or travel agent knows exactly how to plan your trip from San Francisco, Los Angeles, Seattle, or Vancouver. No passports or formalities—Hawaii is a U. S. Territory.

HAWAII



MATSON LINE from SAN FRANCISCO

Sailings every Wednesday and every other Saturday over smooth seas on fast de luxe liners; also popular one-class steamers. Novel entertainment features—glorious fun. Attractive all-expense island tours. Regular sailings also from Seattle. See your travel agency or Matson Line: 215 Market St., San Francisco; 535 Fifth Ave., New York; 140 So. Dearborn, Chicago; 1805 Elm St., Dallas, Tex.; 510 W. Sixth St., Los Angeles; 1319 Fourth Ave., Seattle; 82½ Fourth St., Portland, Ore.

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Please send me Hawaii booklet in colors and a copy of "Tourfax" travel guide.

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And, of course you must see the wondrous Isle of Pines—the valley of the Yumuri—the Valley of Vinales—Matanzas—Pinar del Rio, home of "burning romance" in leaf.

Information from Cuban National Tourist Commission, Havana, or from any Cuban Consulate or Tourist Agency.



Havana, smartest city in America, offers you thirteen daily hours of sunshine for sport—golf, yachting, tennis, motoring on velvet highways (bring your car in free of duty), bathing, deep-sea fishing, polo—horse-racing on the prettiest track you've seen, a Jockey Club where you may play, dine, dance or watch the races—Jai-Alai, fastest game on earth—And, the Casino, luxurious shrine of a fickle goddess, with the best cook this side of Paris.

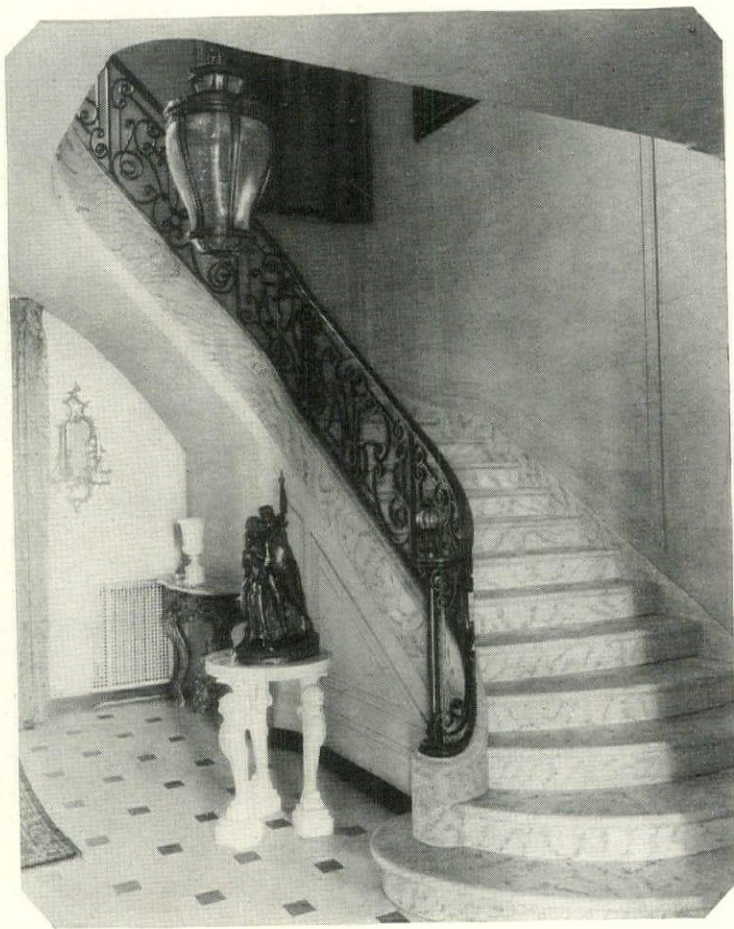
Havana

SMARTEST CITY IN AMERICA

Culture and Refinement Demand--

CULTURE and refinement demand that touch of atmosphere . . . that distinctive charm so necessary to individuality and character in home treatments.

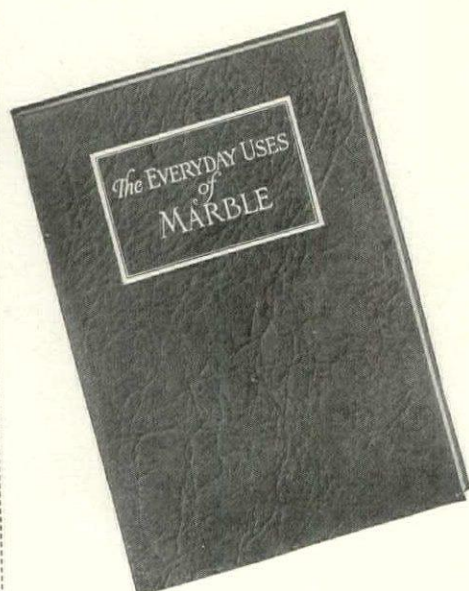
For stairways . . . for floors and wainscots in hallways, dining-room or sun parlor . . . for bench, table top or lamp base . . . Marble offers an invaluable aid in achieving those standards of beauty and individuality that are the goal of the more cultured.



The entrance hall in this residence illustrates the charm of marble for floor and stairway.

And, too, the use of marble involves but modest expenditure even for so rich and colorful a material. The initial cost of marble is very reasonable, while its durability is so great as to practically eliminate replacement and upkeep costs.

There is No Substitute for Marble



Consult your nearest marble dealer for definite prices. Send, too, for the free booklet shown on the left, containing illustrations of typical marble installations with further information about the advantages of marble in many types of buildings, including residential, civic and commercial. Address Department 6-L.

NATIONAL ASSOCIATION of MARBLE DEALERS
ROCKEFELLER BUILDING - CLEVELAND - OHIO

Where NAPOLEON strode

*the floors tell
this secret for
making your home
more lovely*



YOU almost expect to see the reflection of the Little Corporal as you view this lustrous floor; to see his tri-cornered hat flung on a mirrored chair.

For here, in Napoleon's library at Malmaison, everything is just as he left it; his desks, his chairs, his pictures. Most remarkable, the very floor he strode remains as he knew it, mellow, rich, unblemished.

AN ART REGAINED

Unbelievable, when you think of the tramping feet of millions of visitors through a century? Not at all. For Europeans have long known the art of enriching and preserving floors.

Servant problems have made it nearly a lost art in many American homes. But it is now regained. A remarkable new invention makes waxing not only the best, but the very easiest and most inexpensive way to care for them—the Johnson Electric Polisher.

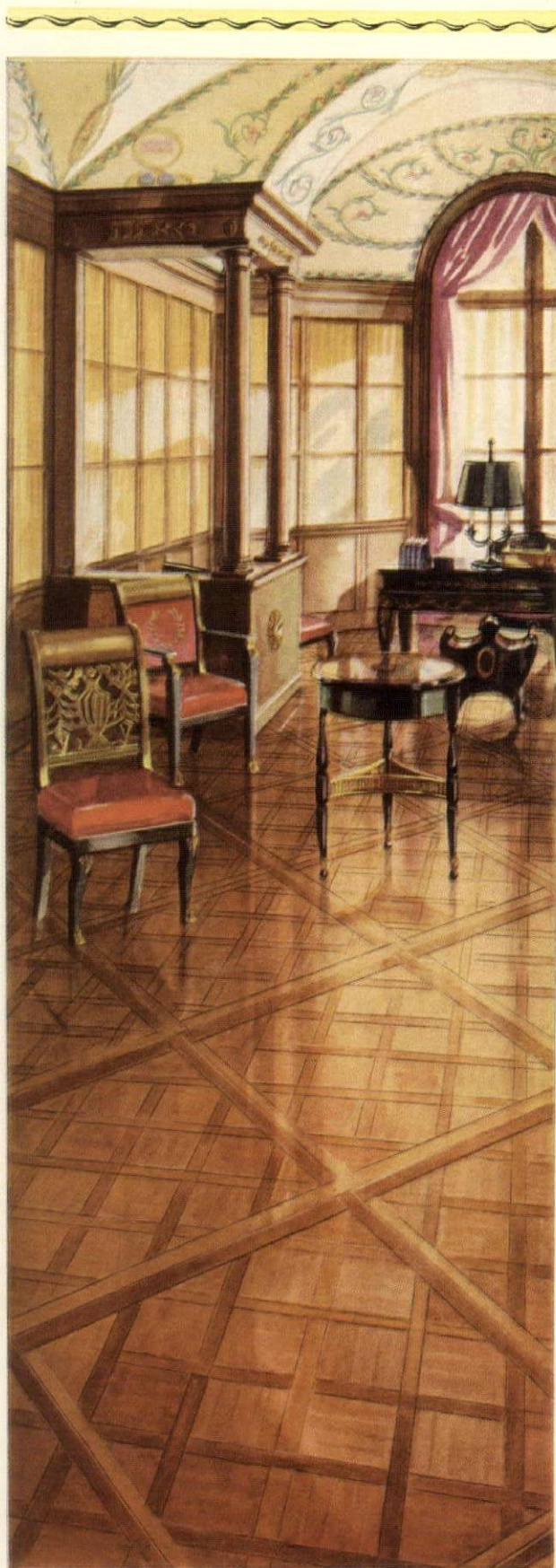
New or old, varnished, shellacked, linoleum, or tile, on any floor Johnson electric waxing will work wonders.



As you like it; either in paste or liquid form.

Johnson's Wax Polish

FOR FLOORS • FURNITURE • WOODWORK • LINOLEUM • AUTOMOBILES



Quickly you spread on Johnson's Liquid Wax with the lamb's wool mop. Attach the Polisher to any electric socket. Then watch it burnish your floors to wondrous new beauty.

A TRANSFORMATION

In the wake of its whirling brush the wax is driven deep into the pores, heightening floor beauty, repelling dirt, protecting against wear. It does all the work. Your task is merely to guide it with a finger touch. No bearing down; no pushing; effortless.

Wax has the same beautifying, preserving effect on furniture. It forms a film of loveliness which looks so soft and satin-like yet really is so hard that scars and dirt can't get through it. It doesn't show finger marks. It dusts off like a mirror.

Try it. Mail the Coupon for sample and booklet, before you turn the page.

S. C. JOHNSON & SON, Racine, Wisconsin
"The Interior Finishing Authorities"

(Canadian Factory: Brantford, Ontario)

Waxes - Varnishes - Enamels - Wood Dyes - Fillers - Wood Finishes

Give your floors the charm of those in historic palaces with the amazing help of Johnson Electric Polisher. So extremely popular has it been that \$13 have been cut from the price.

Now sold (or rented by day for very little) by grocery, hardware, paint, electric, drug, and department stores, complete with applying mop and 1/2 gal. of wax, only

\$29⁵⁰



De Luxe Polisher for bigger floors
\$68⁵⁰

S. C. JOHNSON & SON,
Dept. H-11, Racine, Wisconsin

Send me enough Johnson's Liquid Wax for my dining table or the floor of a small room. Also your illustrated booklet on its uses. I enclose 10c in stamps.

What dealers in this city sell Johnson's Electric Floor Polishers? ☐

NAME _____
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A surface nothing can mar ~ colors that never fade ~ Give REAL TILES their indestructible charm

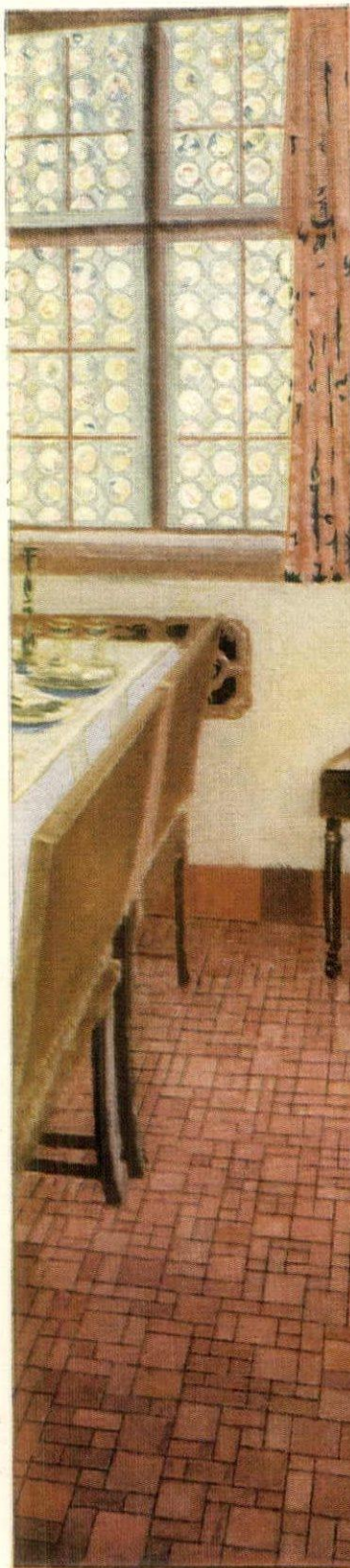
IT HAS ALWAYS FASCINATED architects and builders—

That combination of beautiful color and wonderful integrity which characterizes Ceramic Tiles—*real tiles*.

No other building material makes possible such beautiful effects of color, such lovely freedom and spontaneity in design, as Ceramic Tiles. For Ceramic Tiles are made in an almost limitless range of colors and tones; and the tile being a small unit, color can be combined with color, tone with tone, to meet any design.

Soft, rich, brilliant—the colors of Ceramic Tiles never fade. They are an integral part of the tile itself, burnt into it everlastingly with fire, and as long as the tile lasts, the color lasts.

This integrity, this quality of permanence, is characteristic of Ceramic Tiles throughout. Nothing mars the surface of Ceramic Tiles. Heat does not affect them—water does not harm them in the least. Chemicals do not stain them, friction—constant walking on them, the moving about of furniture,—does not scratch them or wear them out.



TILE-SETTING is a true craft, requiring a high degree of skill and workmanship.

In your community there is an experienced tiling contractor, who can show you the different types of Ceramic Tiles, answer your questions, make practical suggestions, and see that your tile job is efficiently and skillfully handled. Consult him if you are building or remodeling. *Associated Tile Manufacturers.*

PUT KERAMIC TILES, properly laid, in your house—and they will never have to be repaired or renewed. In twenty, thirty, fifty years—they will be as beautiful as they are now.

If you are building or remodeling—you will find it a true economy, a lasting investment, from the point of view of money value alone, to build the beauty and distinction of Ceramic Tiles into your house. A tiled bathroom or bathrooms—today they are making bath-

rooms as beautiful as jewels with colored Ceramic Tiles at a very moderate cost. A tiled kitchen—so pleasant and so easy to keep clean; a tiled sun-room, proof against sun and rain, frost and damp.

Let us send you our beautifully illustrated booklet, *Enduring Beauty in your Home through Ceramic Tiles*. You will find in it interesting facts about Ceramic Tiles; how they are being used in beautiful homes throughout America; how you can use them in *your* home. Mail the coupon today!

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Keramic Tiles are especially appropriate for the dining-room, where the smooth, true surface contributes to good service.

SEND TODAY for this interesting booklet!

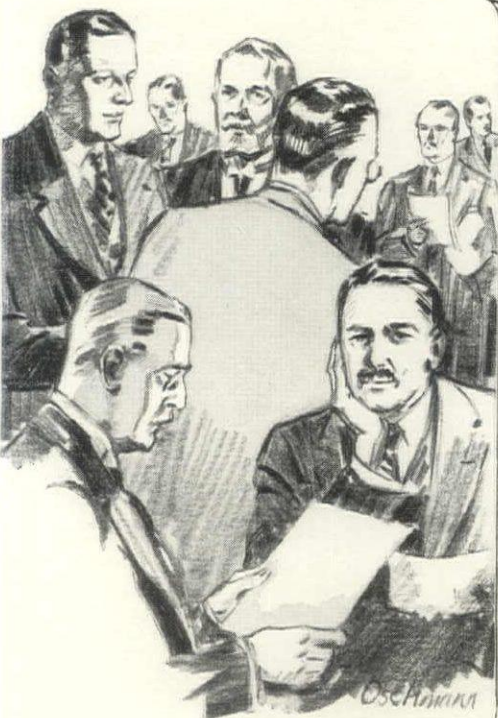


Associated Tile Manufacturers, Dept. H-11
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For the enclosed 10 cents—please send me your booklet, *Enduring Beauty in your Home through Ceramic Tiles*.

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Street _____
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K E R A M I C T I L E S



RESULTS OF
A REMARKABLE SURVEY
CONDUCTED BY THE WISCONSIN
ANTI-TUBERCULOSIS
ASSOCIATION

Do you think that the common cold is an important factor in reducing the resistance of the body to diseases of the respiratory tract, like tuberculosis, pneumonia, etc.?

Yes.....238
No 12

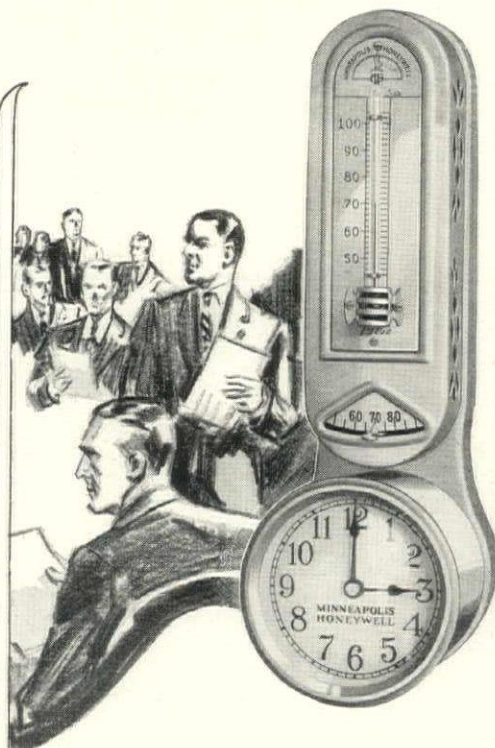
In your opinion is overheating of living quarters an important factor in predisposing toward the above mentioned diseases?

Yes.....225
No 25

Do you think the average American home is overheated?

Yes.....222
No 28

— opinions of health officers in all parts of the United States, collected for tuberculosis welfare work in Wisconsin.



Health Officers of 225 Cities Vote Against Overheated Homes

Survey recently published by Wisconsin Anti-Tuberculosis Association makes startling revelations



Hold a council of war against the common cold

IS your home heating plant a source of danger to the health of your family? Today this question looms up more seriously than ever before, because it is the almost unanimous opinion of the medical profession that overheating predisposes toward pneumonia and tuberculosis.

Consider the opinions stated above. These men are guardians of our public health — leaders in the modern movement to prevent illness and preserve life. Their opinions support actual experiments of Dr. C.-E. A. Winslow (Yale School of Medicine) in which overheating by only two degrees caused 70% more respiratory illness.

Automatic Heat Control Prevents Overheating

The information from this survey was furnished to the Wisconsin Anti-Tuber-

culosis Association by health officers in all parts of the country. Be warned — take immediate steps toward providing your heating plant with the only practical means of avoiding overheating: an automatic temperature regulator. Investigate now. Learn how the Minneapolis-Honeywell maintains a steady, even temperature without anyone ever touching dampers or drafts—how it saves fuel and provides warm rooms to dress in every morning through clock control. Ask about our Budget Plan of payment. The coupon below will bring you a free copy of our booklet and complete information.

MINNEAPOLIS
HEAT REGULATOR
HONEYWELL
FOR COAL—GAS—OIL

Our free booklet, "The High Cost of Overheating," tells the complete story of recent scientific discoveries about colds. Mail the coupon for your copy.



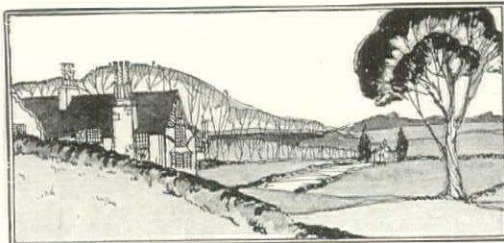
MINNEAPOLIS-HONEYWELL REGULATOR CO.

Executive Offices: 2970 Fourth Ave. So., Minneapolis
(Also Manufacturers of Jewell Temperature Regulators)

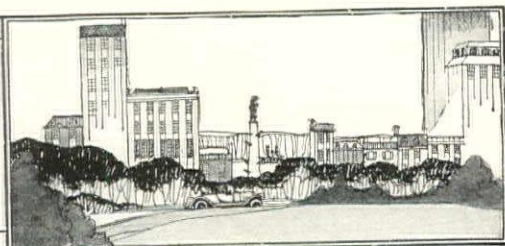
Factories: Minneapolis, Minn. and Wabash, Ind. Branch and Distributing Offices in Principal Cities. Agencies in almost every city.

Send your free booklet, "The High Cost of Overheating."

Name.....
Address.....
City..... State.....



REAL ESTATE



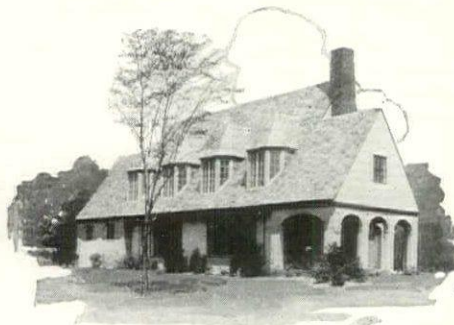
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The Cotswold Community is Distinctive and Eminently Desirable

THE inspiration and the ideal which actuated the founders of the community development at Scarsdale known as "Cotswold" were derived from the Cotswold District of Old England.

With this ideal before them, the owners of Cotswold, at Scarsdale, undertook



NORMAN GABLES

A DELIGHTFULLY sunny Norman English house on the southerly slope of a hill. Magnificent view of country and waters of Long Island Sound. 10 rooms, 4 tiled baths, steel casement windows, brass pipes, finest modern appointments. One-third acre of land. Designed by Eugene Land, architect.



A TRULY English brick and stone house with slate roof designed by W. Stanwood Phillips, architect, set on a plot with 100 foot frontage, amid several tulip trees. 9 rooms, 3 tiled baths, extra lavatory, library, 2 fireplaces, steel casement windows, brass pipes, oak floors. 2-car garage.

Eight minutes' walk from the station,
five minutes from school

BUILDING PLOTS

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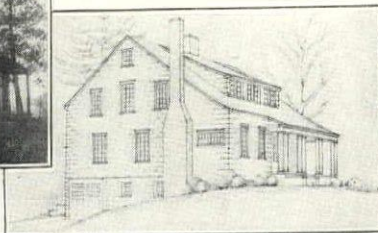
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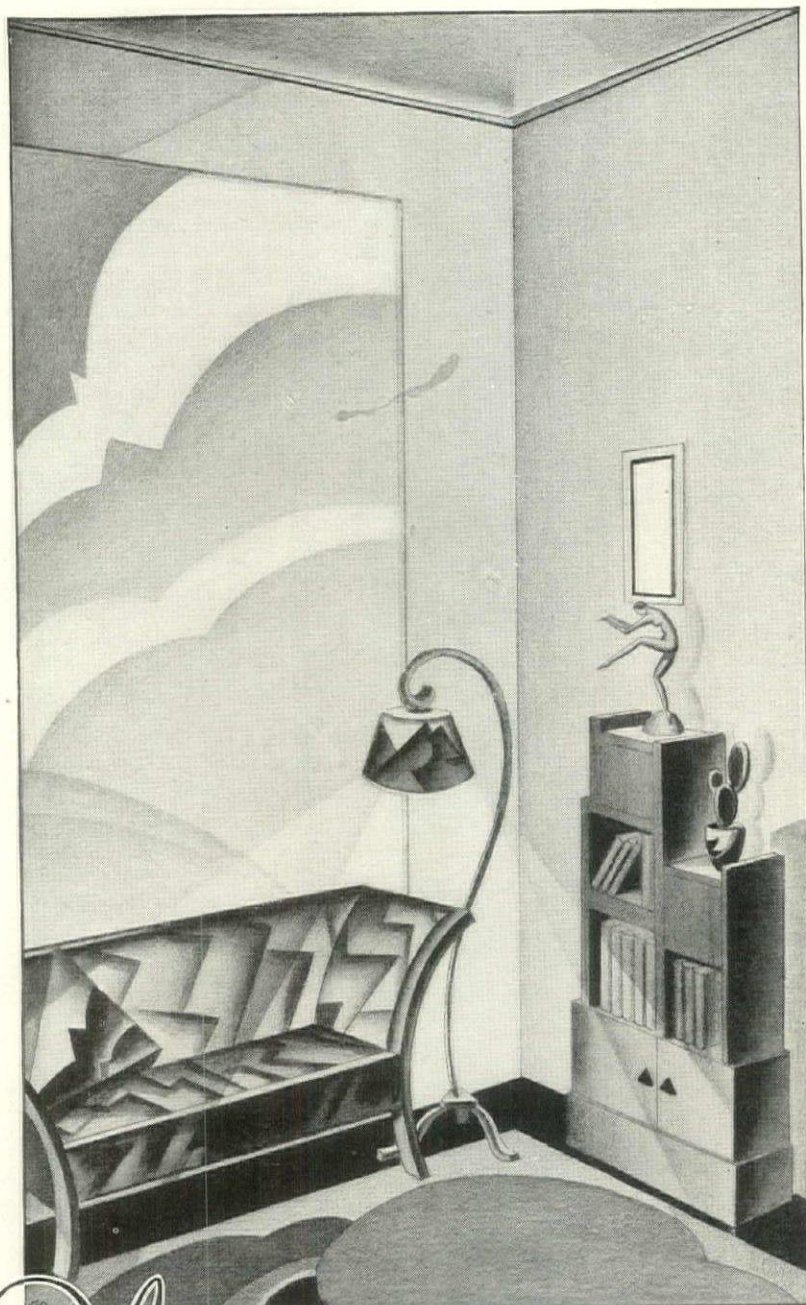


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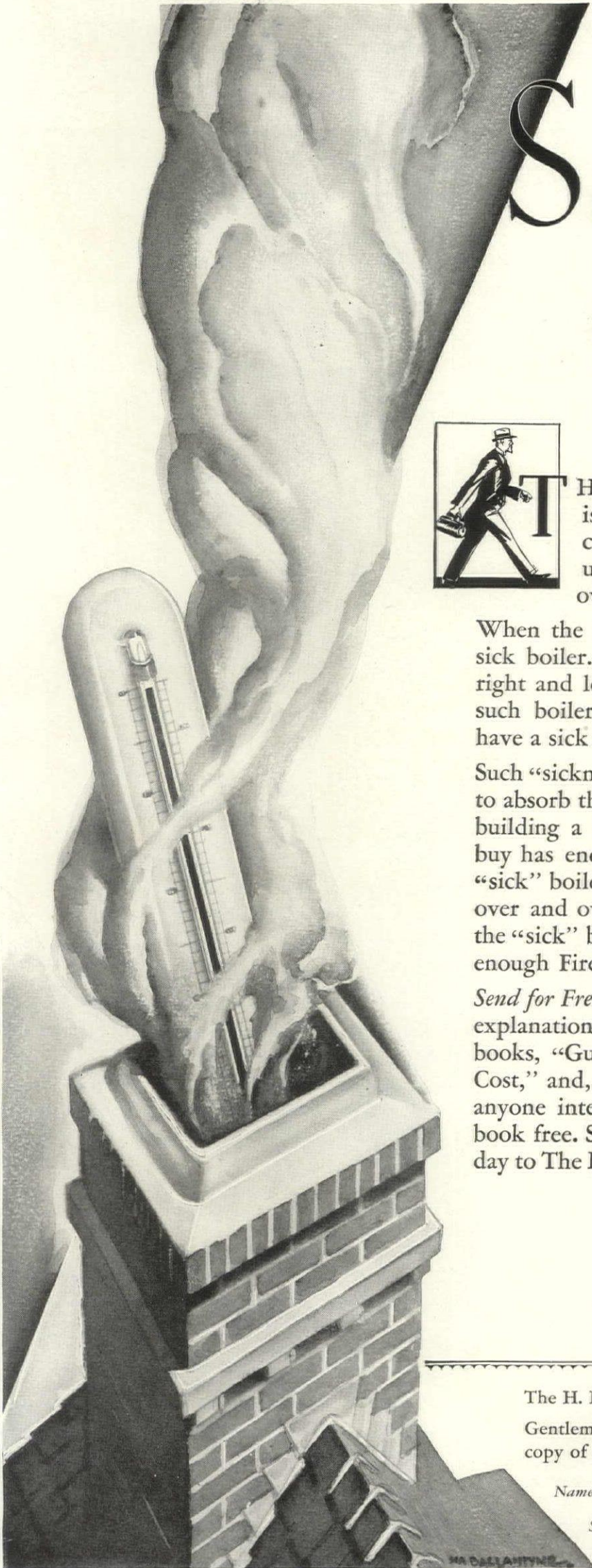
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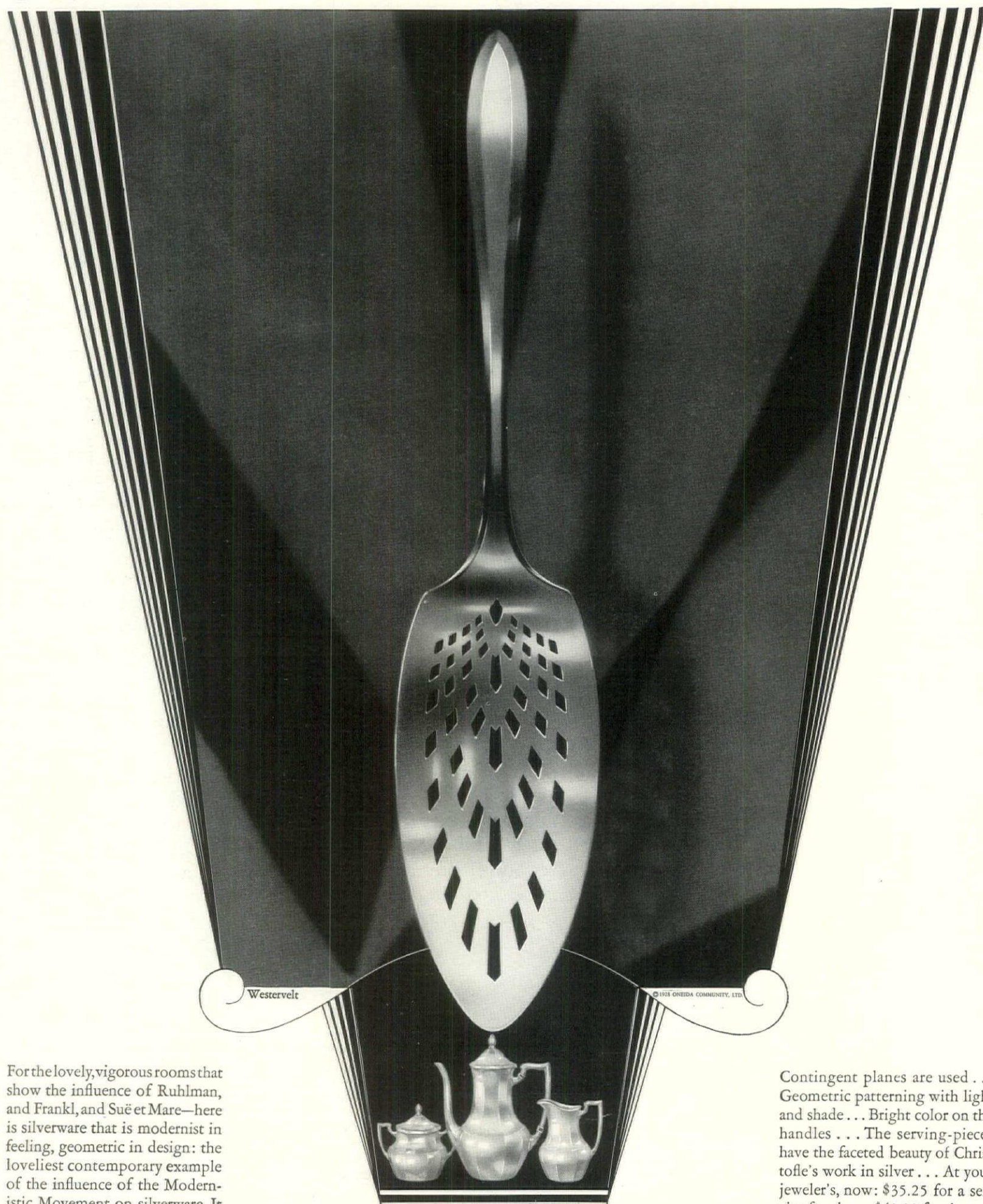
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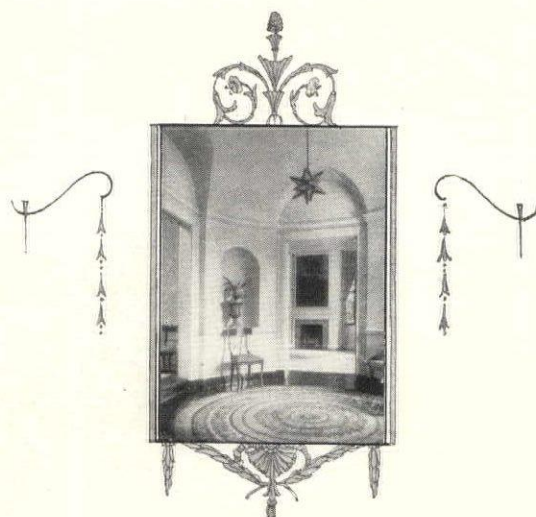
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HOUSE & GARDEN

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NOVEMBER, 1928

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A BRIEF study of masterpieces of art will teach a valuable lesson on the beauty of simplicity. The really good artist executes his work with deft, sure strokes of brush or pencil, each stroke contributing definite value to the composition. It is the dauber who muddies up a canvas with unnecessary, unrelated masses which add nothing to the work—striving, consciously or unconsciously, to make up by quantity for lack of quality.

Applying this lesson to architecture we readily find reason why some styles have survived the test of years and some have been found wanting. In every case those accorded tribute today are sincerely simple, natural expressions of a need logically filled. For one reason or another the others do not indicate this. The charm of the provincial building styles of various countries is in great part directly attributable to the fact that those who did the work had neither means nor time to erect elaborate structures. In their traditional manners they did what was necessary and did it skilfully.

The architecture of our American Colonists falls in this category. Their houses, churches and public buildings could not have been improved upon in design even if those who erected them had had at their command the resources of today.

In spite of having these splendid examples to draw upon, however, we find, as the 19th Century wore along, the sons and grandsons of the Colonial builders were taken with the desire for more and more ornate symbols of prosperity in the way of dwellings. A sad era of architecture was upon the country. For more years than we like to recall, the show

avenues of each town and city were lined with sombre-colored, multi-turreted mansions whose forbidding visages defied all joy and gaiety. Artists of the jig-saw were given *carte blanche*. Each structural line of a residence seemed to be obscured in a maze of extraneous ornament. These houses were, however, soundly built and with reasonable care would have stood for many years. Yet today, no more than thirty years since many were erected, few are standing. The reason is not far to seek:

In time, led by their architects, home builders became architecture conscious. They came to a realization of how bad the Victorian houses were from a standpoint of taste as well as of architecture. A reaction towards older, simpler styles set in. Drawing not only upon the Colonial for precedent but upon European styles as well, and in general suiting the type to the locality, a new epoch of American architecture began.

Each period of architecture may be divided into three parts—the first being the formative or growing years, the second the time of fullest vitality, and, third, the declining years. We are now in an age which fully appreciates good residential architecture. No single style appears to have the greatest share of acclaim but many are being used. Just one disturbing factor looms ahead and may bring on the period's decline. A growing tendency toward intricate treatments of detail and elaborate textural effects in two or more mediums, all on one house, is to be noted now and again in the more pretentious and expensive work. If such ideas spread and develop, our period is surely drawing to a close.

J. F. H.

VOLUME LIV

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RIDGE Trees and Beer. In the old country it is customary, when a new house is being built and the ridge pole is reached, for the carpenters to mark this topmost attainment by nailing up a small Hemlock or Cedar. Thereupon the owner opens a barrel of beer, and there is great rejoicing. The contemplation of this excellent habit fills us with sadness. Like the gift without the giver, the ridge tree without the beer is a hollow symbol. Still we hope that goodly men here will go on building houses and nailing Cedars to their roof beams and then clambering down to drink forbidden brews. For we love these human, kindly old customs as we beg God to love us—"not weighing our merits but pardoning our offenses."



THIS Year of Rain. Everyone has been saying (and they said it last year, too) that they never saw such a year for rain. Never has there been such a rainy summer. And those who live in houses where the trees grow close and the bushes thick have had the sadness of monotony come over them. The dismal days were hard to live through and at night even the sheets felt damp when one went to bed. And yet, as some wise person has said, it is a sure sign that we are over-civilized when we grow afraid of rain.

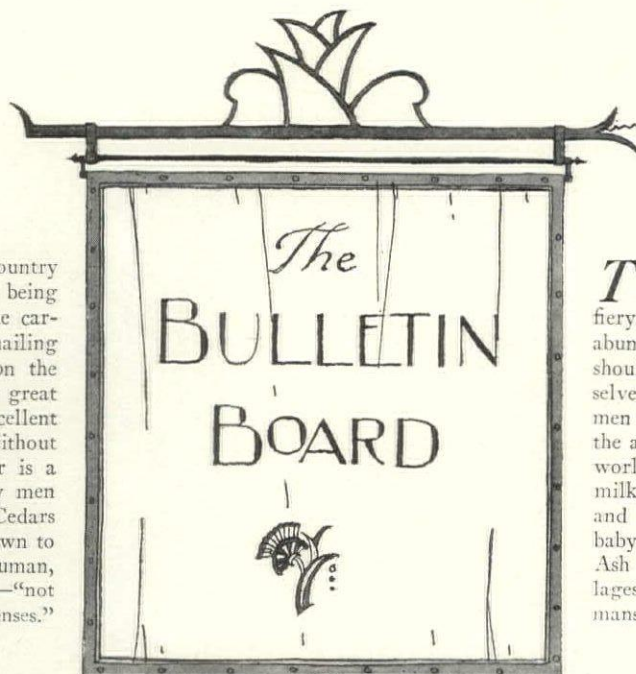


THE Bear Movement in Antiques. Precipitate is the descent to Avernus of many an antique. If you doubt it, listen to this tale. Years ago when one of New York's millionaires was building his Fifth Avenue palace and was sparing no expense in its furnishings, he paid \$12,000 for four wonderfully-wrought torchères. They were famous, these torchères; they had a lineage that went back to the finest workers in iron that France ever produced. The skill that made them was superb. Their coming to America was an artistic treat. Magazines published articles about them and artists who knew the great wrought-iron masterpieces crowded in to see them.

This year the house was torn down and its furnishings sold at auction. An architect, remembering these priceless torchères, was willing to bid them in at any price. A business appointment, however, prevented his being on time at the sale, and when he arrived these four great masterpieces had been knocked down to a junk dealer for \$100. The next day he bought them for \$125, for, as the junk dealer remarked, "A quick turn-over is as good as a bargain."



MODERNISM and Airplanes. There is a story going the rounds to the effect that Mr. Ford, who apparently is determined to make airplane travel as commonplace as fivver transportation, recently asked several decorators to submit designs for the interior furnishing of his planes. They came in—Queen Anne and Directoire and all the good old styles. It had never occurred to them that such a very modern device as an airplane should be treated in a Modernist manner. Their designs, we understand, were not accepted.



YELLOW Irises and Columbines. One of the most delightful of spring garden pictures is a grouping of the long-spurred Columbines with the taller, pale yellow Irises. Usually the Irises give too heavy a mass of color and tend to eclipse completely the delicate beauty of the Columbines in their varied tints from cream and pink to soft red, but a sparse planting of an Iris like Shekinah, itself a cream yellow with a warm glow at the throat, with an interplanting of these Columbines proved ideal. It is a combination that sets off the harmony of tint, the lightness and airy grace of the Columbines against the stiffer and more solid mass of the Iris. There are, of course, many other yellow Irises, but the clear yellow give a better effect than those with dark falls, while many varieties seem to lack that fascinating flow of deepening gold that distinguishes Shekinah. A stodgy bloom has no business in a fairy world of Columbines.

This is particularly a picture for a new garden as a majority of Irises blossom the first year after planting and there is room to put in husky little plants of Columbine at the same time. Spring planting is unsatisfactory, so far as spring effect is concerned.



WINDS of November. The winds of the months have as many moods as the men whose faces they lash and soothe. A promise of good things to come is borne on the March wind and the April breezes toss the evidence in scattered catkins and ruddy Elm pollen. May brings the first zephyrs and with the June wind spreads the fragrance of a thousand perfumed flowers. The sirocos of July and August, blown across the sun-baked soil, come as a warning to the less robust to stay in shadowy corners. September carries the fragrance of Clematis and October's winds tear the panoply of color from the trees. Then comes November.

A different wind from all of these is November's wind. Trees and bushes are bare. They stretch gaunt arms against the darkening sky and sway helplessly and wail and creak as the winds race down upon them. The saddest wind of all, this.

Today a wind from the West out over the hills came blowing—

Ah, how it made dim dreams and memories start!

And I thought that I smelt in my room the Wild Thyme growing

And the scent of the sweet Bogmyrtle filled my heart.

THE Scarlet Males. It is axiomatic: all men like red. They decorate their clubs in that fiery color; if they are gardeners, they use red abundantly in their borders, and many of them, should their wives permit, would fancy themselves in red cravats. Which goes to prove that men are close to the primitive. Red is the color the ancients held sacred to Thor, and all over the world you find it used to ward off evil. Highland milkmaids tie red worsted around their cows' tails and Chinese mothers tie a red string around a baby's wrist, and the red berries of the Mountain Ash are hung over stable doors in German villages, all for the same purpose—as potent talismans against unforeseen dangers.



LEPROUS Roofs. Like a Raspberry cane spotted with mosaic are those leprous roofs that jerry-builders are foisting off on an innocent public as beautiful. For some unaccountable reason roofs have burst out into plaids and checkers of violent contrasts, and all the tempering of the elements doesn't seem to soften their ugliness. A roof of many tones blended into mysterious shades can be a thing of great loveliness and a constant delight to the eye, but there's never a jot of beauty or the semblance of a thrill to be had from a roof that looks like the tartan of a Macpherson.

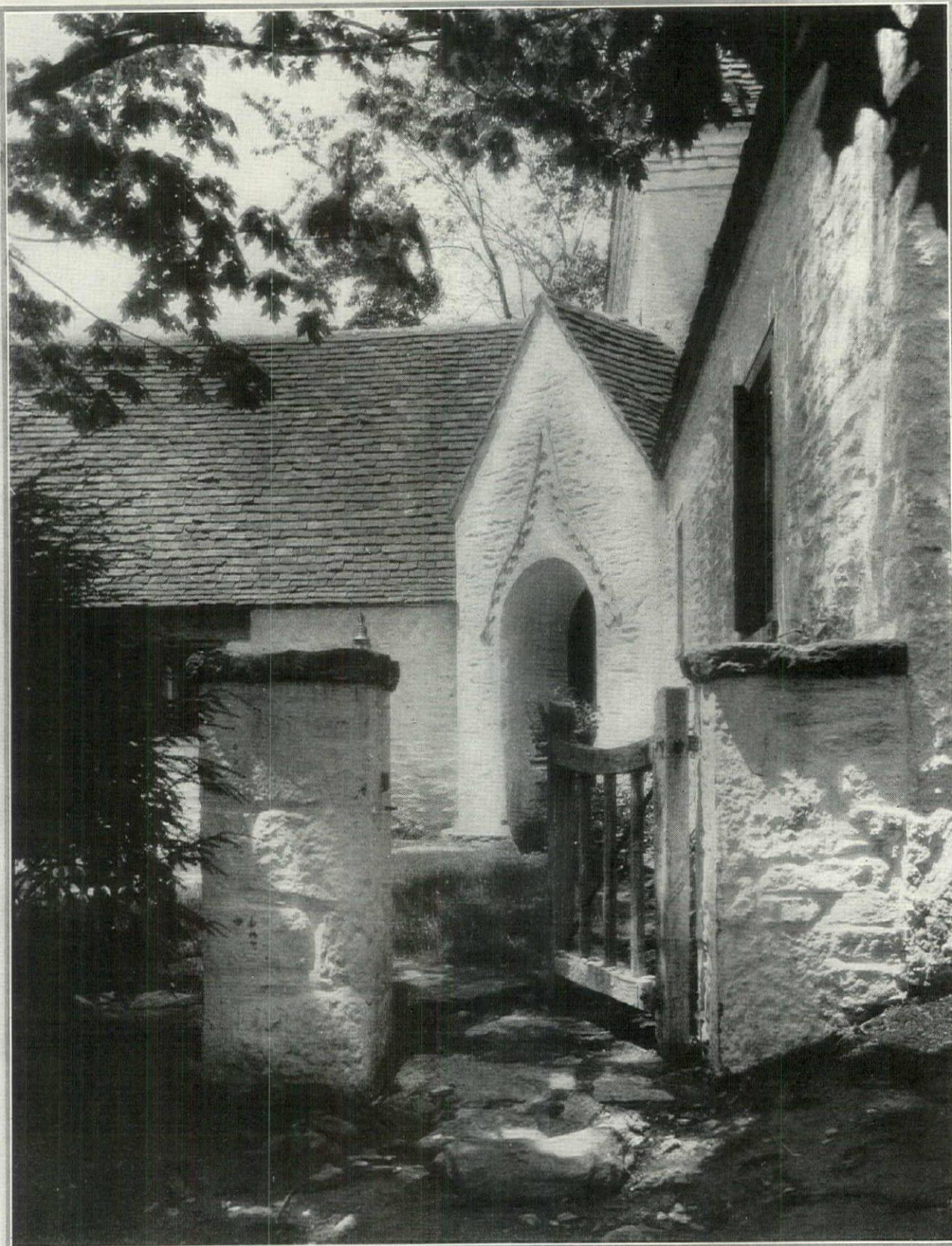


CARING for Oak Floors. Often, in her efforts at attaining spotlessness, the house-wife will wreak a fearful destruction on her oak floors. Yet their care is simple. Water, oil, kerosene, turpentine, soap or other alkaline cleansing agents are *verboten*. Dust your floors and then wax them. This serves both as a filler and a finish.

If water has been spilled upon the floor and it has turned white in places, moisten a soft cloth with a little alcohol and lightly rub the spots, which should immediately disappear. Do not repeat this operation too often, however, or the finish will be entirely removed. Shellacked floors sometimes take on a clouded or grayish appearance due to dampness in the air. This condition can usually be greatly improved by the same treatment described above. If the finish has become so dirty that it is necessary to remove it entirely, first scrub the floor with wood alcohol and then bleach it with oxalic acid—never use lye as it turns the wood black and ruins the surface permanently. After all moisture has evaporated the original finish may be applied.



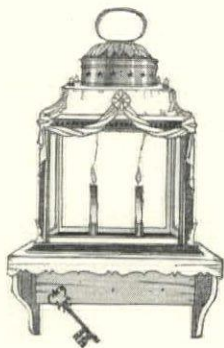
VICTORIAN Tonsorial. Among certain decorators there appears to be a faint movement to bring about a revival of Victorianism in furnishing. The smell of cosy corners and stuffy over-draped rooms awakens in some hearts the same thrill that a fire bell used to arouse in fire-engine horses. We hope that, for the present at least, there will be no engulfing wave of this deadly style. Whenever we think of it we are reminded of the mid-Victorian girl who wrote in her diary, "As I entered the ballroom, I was faced by a row of curly brown beards—a really beautiful sight."



John Wallace Gillies

A FORECOURT FROM NORMANDY

The home of James H. Bailey, at New Canaan, Connecticut, which is shown on this and the five succeeding pages, is a Norman farmhouse in exterior design, amply equipped within for modern living. Its front door is reached through a walled forecourt into which entrance is given by rustic gates. The architect was Frank J. Forster



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Provincial Farmhouse Designed by Frank J. Forster

RICHARDSON WRIGHT

THE environment is the placid and proper atmosphere of an old Connecticut town. It rests upon its gentle hills and ridges with the air of a grand dame who has had not too colorful or too strenuous a past, who shows very little of the wear and tear of having had to resist temptation, and still maintains a lively interest in the kaleidoscopic present. As do her sisters of many a New England village, she wears her Elms with engaging grace.

To understand the present state of this environment you must understand something of the past. And having glanced at this, you will relish with more delight the house under consideration.

Generations ago the farmers hereabout cleared the rocky meadows and hill-sides and piled the stone walls. Their ox-teams broke the trails. In time the sons of these Colonial farmers began household industries here—as did many a second generation in these New England villages—industries that were to lay the foundation for Connecticut's manufacturing future. Commerce having awakened, the ox-cart trails were widened to accommodate the horse team and broad farm wagon. Eventually these infant house industries moved away to more convenient centers on the Post Road that linked New York with Boston, and once more placid agriculture provided the employment and support of the region. It was still a town

and a countryside of white clapboard or shingle farmhouses with green shutters.

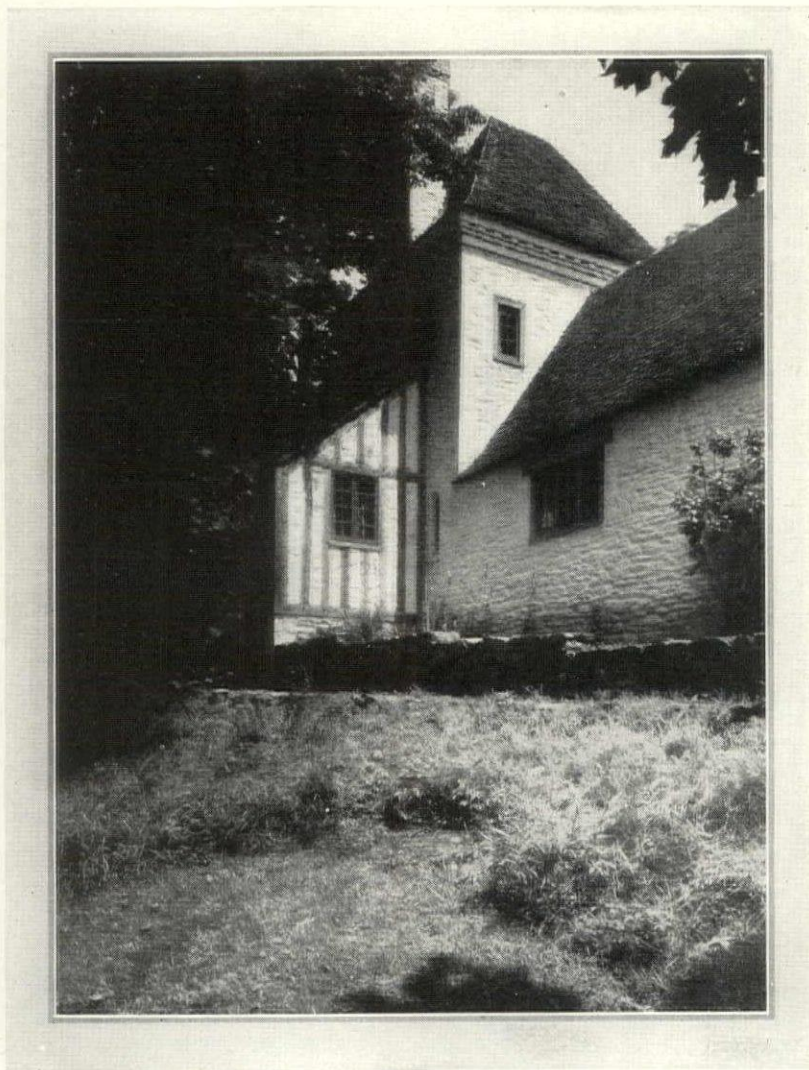
In the 80's and 90's when the Back-to-the-Land urge moved city folk to forsake town for the summer at least, a sophisticated populace began seeping into this bucolic paradise. They bought farms and made parks and gardens of them, and sought out the ridges that commanded distant views, and there built them homes that

were in the latest taste of country house architecture. Here and there, between these properties the dirt road gave way to the macadam surface and in the town shopkeepers dressed their store fronts to attract the new trade. This new taste in country architecture that supplanted the green and white farmhouse with vagaries in brick and stucco was, perhaps, not always fortunate, but Time has blended these houses serenely into their setting. That is a kindly way Time has.

Within our own memory this atmosphere has changed again, all save the old churches that look as though Wren or Bulfinch had had a hand in their planning. The macadam has been widened for automobiles. Lanes have become streets and the streets have gradually filled with houses.

Thus the street on which this house is located swings along the flank of a hill that is crowned by one of those white churches. Across the way stands a Georgian house in brick, to each side homes that are quaintly old-fashioned and comfortable looking. Three generations of building are in sight. And then appears another. Into this rural environment of a Connecticut village came a Norman farmhouse.

The site slopes up sharp-



John Wallace Gillies, Inc.

Off the west side of the square central tower is a lean-to which houses a servant's room. The walls here are of oak half-timbering with brick nogging



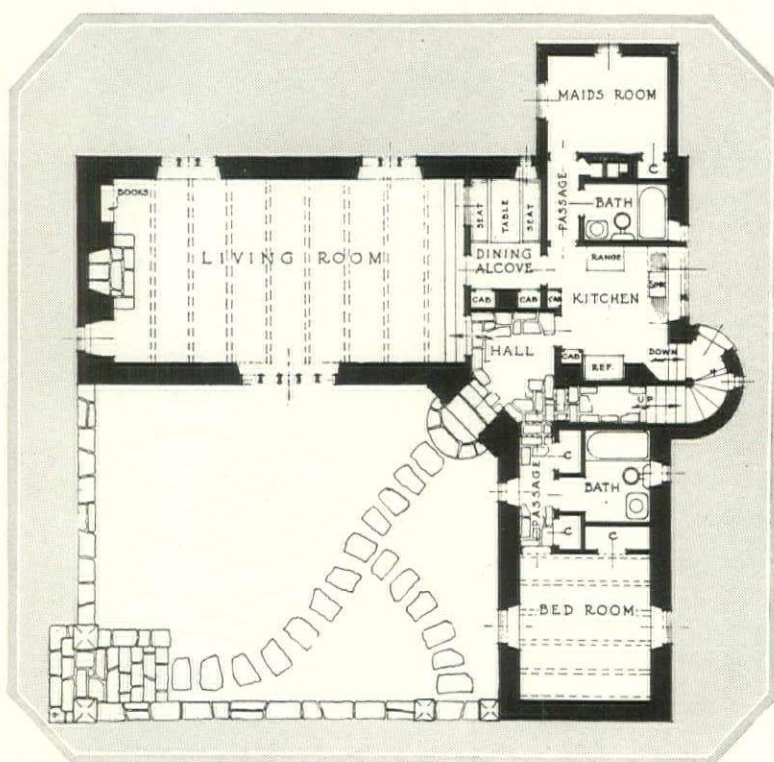
ly under the branches of giant Hemlocks to an outcropping of rock, and on this rocky high point has been set a whitewashed, stone-walled home that you might encounter near Lisieux or Bernay. An informal structure, it suits well the rugged rock ledge that it crowns. As it was evolved, the building took the form of a central square tower with two wings extending at right angles from it. A secondary round tower, built into the northeast shoulder of the square tower, houses a circular stairway. These points of its plan are seen as soon as you push back the wooden gate in the corner of the forecourt and climb the stone steps that lead to the level of the entrance.

The front door, as they call it in New England, is reached through an archway in a portico built up at the base of the main square tower where the two wings meet. A Gothic Norman decoration worked in brick pronounces this feature. The door itself wears a mediaeval air, with its thick small panels and iron bosses and grilled wicket window.

For all its weight the front door swings back easily, and you enter the hall to discover how snugly the Norman farmhouse can be adapted to meet the requirements of modern living in an American town. Here

The house is situated upon a rocky ledge at the top of a steeply sloping lot. Its white-washed brick walls are a vivid foil to the dense shade of the surrounding landscape

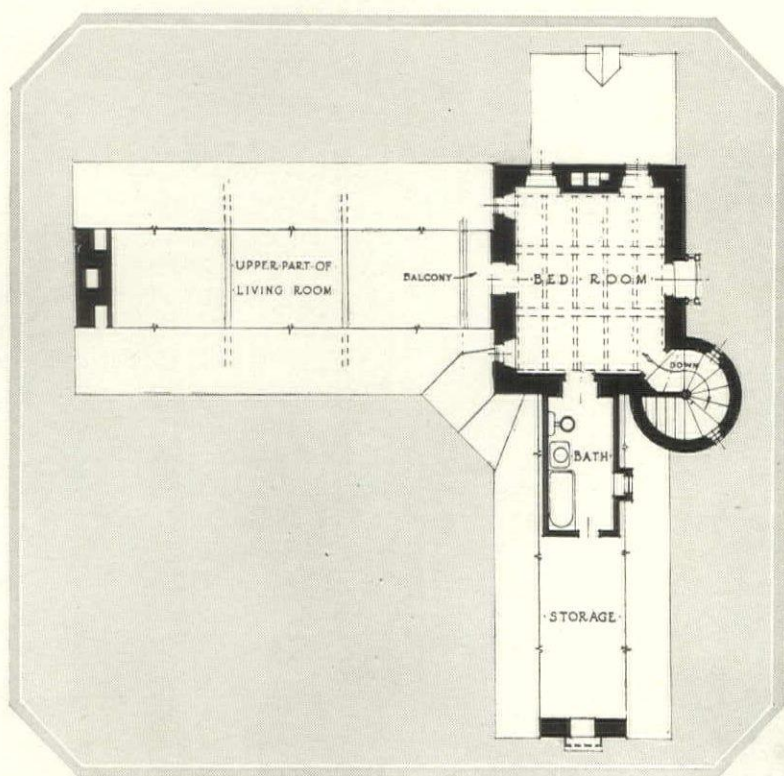
Two wings, one the living room and the other the guest quarters, are linked by a central square tower in which are found the entrance hall, dining alcove and kitchen





Old oak, used for floors, beams and ceiling boards, lend the farmhouse similitude to the living room. One arched door leads to the hallway, the other lights the dining alcove

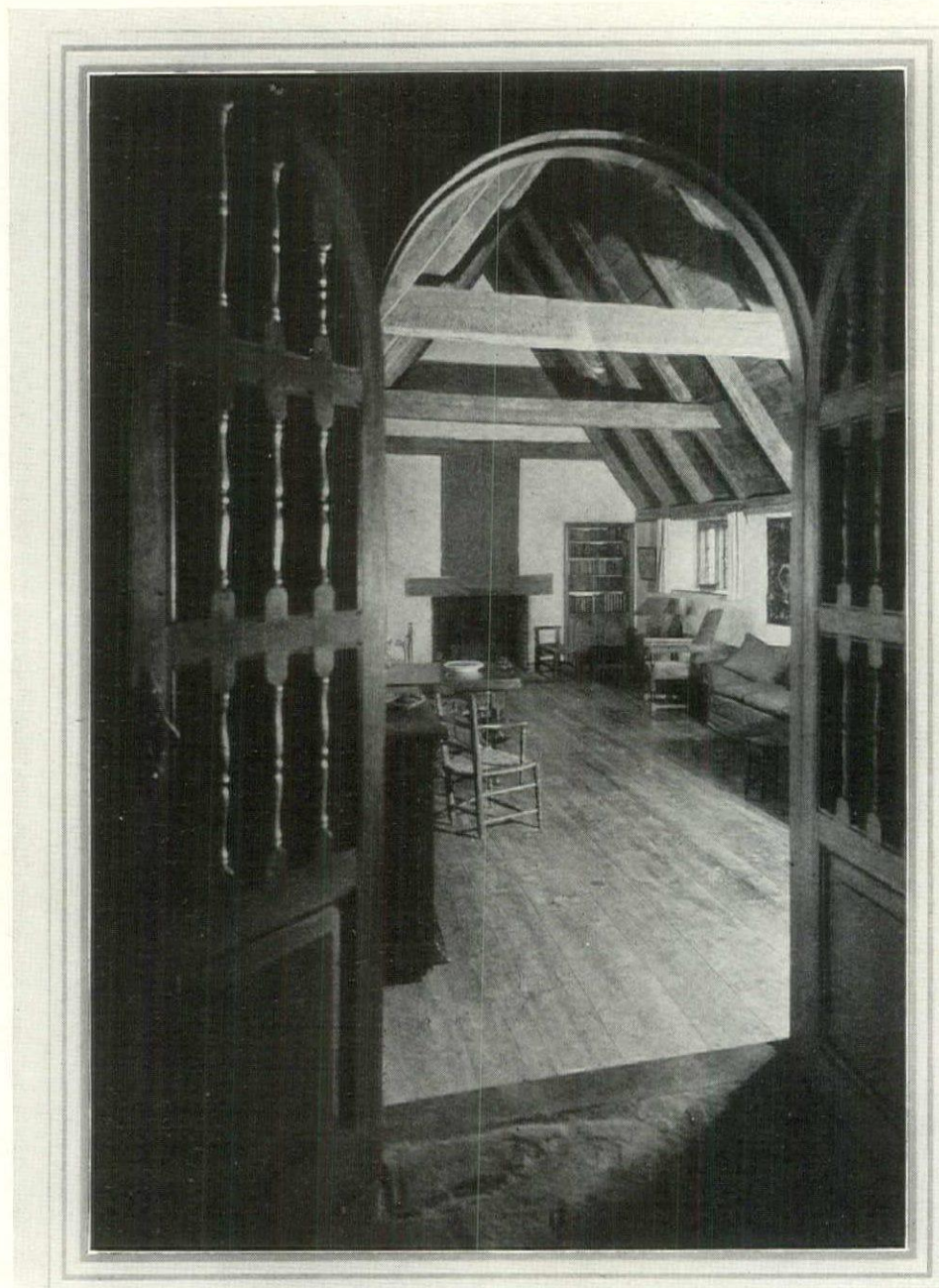
The owner's bedroom is in the upper story of the central tower. A round tower at the rear houses the circular stairs that lead to this chamber and its bath under the eaves



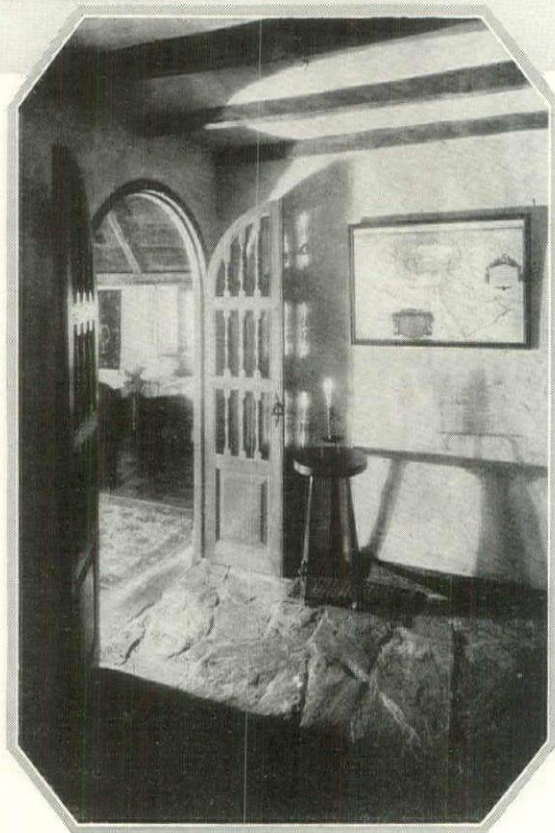
the floor is paved with flat field stones. The walls are rough-finished with bits of straw still exposed, as though the plaster had been laid on wattles as the ancient builders made their walls. For a matter of fact it is laid on perfectly up-to-date expanded metal and the straw is only one of those "touches" that a romantic architect allows himself. Overhead, old beams attest to the rugged structure of the house.

This paved hall is a radiating point. To one side a paved passage leads to the guest wing. Another brings you to the stairs that wind up the circular rear tower to the owner's bedroom. Another gives direct access to the kitchen. The fourth passes through a round arch fitted with wooden grille doors to the three steps leading down to the living room level. These steps run the width of the room, for at the further side is another wooden grille with arched top that lights on the dining alcove and midway a door leads into this, so that the steps give access to all these features. Up under the ceiling at this end is a balcony that opens off the owner's bedroom.

The farmhouse atmosphere is pronounced in the living room. Huge old oak timbers support the roof with wide roof boards laid on them. Tie-beams run from



Looking from the hall into the living room. Three steps, ranging the width of the room, give it gradual approach and the interest of a lower level. The furnishings are French Provincial antiques



Flat fieldstone was selected for the paving of the hallway. The walls here and throughout the house are rough straw plaster and the trim is of oak stained to the tone of time-aged wood

side to side. Old oak planks of unequal widths and lengths lend the verisimilitude of age to the floor. Instead of being screwed into place and the screw holes plugged with obvious pegs as is usually done, these planks are nailed down from the top with heavy, hand-wrought nails that are polished with the cleaning of the floor. As the house walls are thick, the ranges of casement windows on each side are set in a deep reveal with a stone slab for lintel and slate for shelf. The timber that extends above these windows and along each side of the living room is one solid piece of oak, a fortunate discovery of the owner who bought an old barn solely for the purpose of salvaging its magnificent timbering for his new home.

A fireplace is centered in the further wall of the living room, with a bookshelf set flush on one side and an alcove deep enough for a telephone closet and little window on the other. In keeping with the architecture of the house, the furniture here is French Provincial antiques. The fabrics used are old materials in unobtrusive tones of plum and blue. Casement cloth on wrought-iron rods has been used at the windows.

In order to eliminate the usual ugly radiators and radiator enclosures, a modern hot air heating plant with blower attachment was used. The warm air is brought in through wooden grilles laid in the floor. This system, which eliminates the faults found in the old style of hot air, has proven thoroughly efficient.

At the rear of the living room is a compact dining alcove with a bank of china and linen cupboards filling the opposite side. Though small, this alcove is adequate for everyday use; when numbers come to dine the table is set in the living room.

Contrasting with the picturesque air of the living room is the business-like arrangement and finish of the kitchen. Linoleum tile with painted woodwork, white painted walls, adequate cupboards, an electric stove—such are its modernities. A servant's room is housed in a lean-to at the side, with a bath intervening.

Equally simple is the arrangement of the guest wing on this lower floor—two linen cupboards in the passageway and behind them the guest bath. The bed chamber occupies the remainder of the wing—a room of rough finished walls, hand-adzed beams, casement windows on each side that afford cross ventilation and a liberal closet. The trim here, as throughout the house, is oak stained to the color of old, weathered oak. Again, the thickness of the walls leaves wide stone window sills for potted plants.

The remainder of the house is reached by the circular wooden stairs that fill the round tower at the rear. Here is the owner's bedroom, isolated and secure in the upper story of the square central tower. Bare beams support the ceiling and windows set high in the west wall give the room light. At the rear a door leads to a wooden balcony commanding the back garden, another

opens on the balcony high up on the rear wall of the living room, a third leads to the bath and the storage space under the eaves.

Go out into the sunlight again, and walk around the house and "mark its bulwarks". With the exception of the servant's room extension on the west side, which is of solid half-timber construction with brick nogging, the exterior walls are built of stone. And the attractiveness of the house is wholly due to these natural building materials and to the manner in which they are used. Large quoin stones were selected for the corners and around all door and window openings where the appearance of strength and solidity are needed.

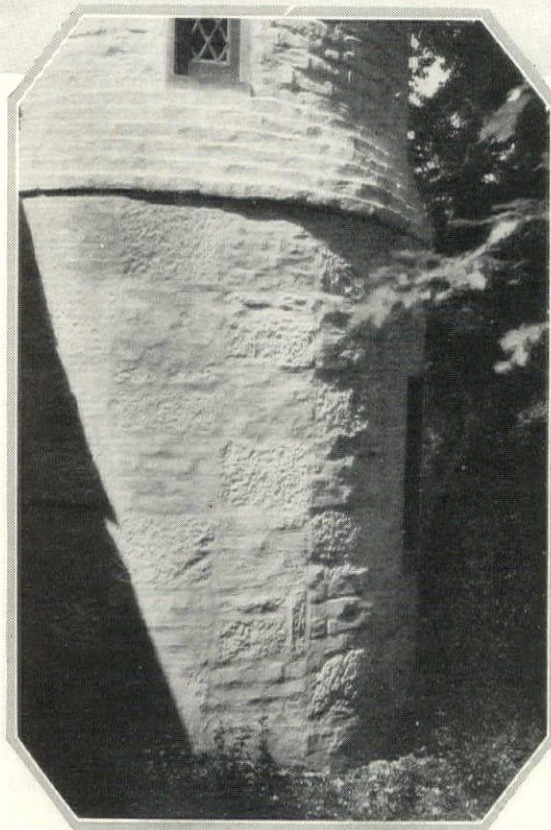
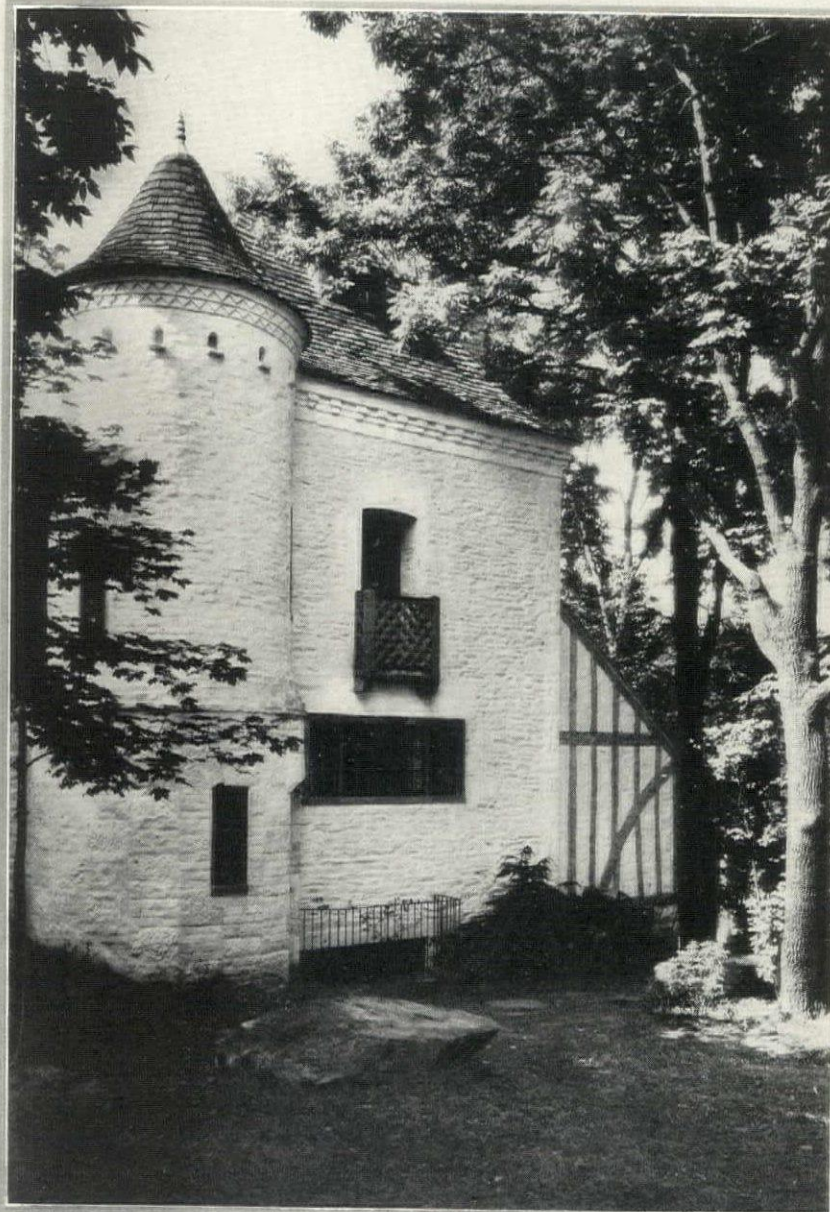
The base of the circular stair tower is of alternate squares of brick and stone. In pointing up the masonry joints the cement was brought out flush with the stone or brick and then the excess cement troweled over the face of the masonry. Finally over the entire surface of all exterior walls two coats of whitewash were brushed on.

Hand-made shingle tiles were used on the roof, in tones of old brown, reds and burgundy. The effect of these uneven tiles with their rich warm colors is not unlike the roofs of provincial houses one finds in Northern France. Details such as the roof cornice, balcony window, chimney top, bird house at the gable end, dormer and casement windows, the main entrance doorway and the stone posts of the forecourt, as well as the gates and the circular stair tower are all Norman French in character.

Since much of the ground to the front and rear of the house is rocky and since it is deeply shaded by Hemlocks, the owner has followed the sensible idea of accommodating his plants and shrubbery to those which find these circumstances congenial. One great slope is covered with Periwinkle, its sea of glossy leaves and blue flowers catching lights here and there where the sun breaks through. Informal groups of Azaleas line the winding approach to the forecourt from the street and along the street side they are banked for privacy. Between these the soil is treated with acid so that the ground is growing a rich carpet of moss, an excellent substitute for grass in such a shady spot. Farther up, where the rock crops out, Ferns and native Violets, Mertensia, Lilies of the Valley and shade-loving Iris thrive in loamy pockets.

Down through this forest-glade garden, and you are out on the street again—the Sunday-quiet street of this New England village. Turn back, and the glimpse is a little bit of Normandy. From the white-steeped church on the hill above comes the sound of a congregation singing, as generations of congregations before it have sung, the customary hymn praising God from whom all blessings flow. You step into a perfectly modern car and are whisked away from Normandy into the Connecticut meadows again, along roads where once the ox-teams of Puritan farmers labored.

Throughout the exterior the playful use of materials, characteristic of native workmanship, can be found. Thus the base of the tower is patterned with alternate blocks of stone and brick



This round tower, at the rear of the square tower is a typical Norman detail. The balcony is off a door in the owner's bedroom. Below it are the kitchen windows and service entrance

ON LIVING IN AN OLD HOUSE

*To Those Whose Home Has a Heritage Time Brings the
Rich Endowment of Haunted Memories*

RICHARD LE GALLIENNE

I RECENTLY paid a visit to some American friends who have come into possession of an old English house. A very old house. It goes back to the 13th Century, and is situated in that county of Kent which, owing to its position on the extreme southeast coast of England, so near to France, and so much of it a peninsula washed by the North Sea, has perhaps borne more of the brunt of the making of England than any other county. For this reason the old house is not only old itself, but all the country surrounding it is impregnated with storied antiquity. That loveliest of old cities, Canterbury, is not far away, and wherever one wanders, quaint hamlets, ancient churches, ruined castles, stately manorial houses with their avenues of ancestral trees, set us down in the very beginnings of England's history. To live in Kent, indeed, is almost to be on speaking terms with Hengist and Horsa and William of Normandy, to feel that Thomas a' Becket was outrageously murdered but yesterday afternoon, and to have Sir Philip Sydney for neighbor.

MY American friends are deeply sensitive to this historic atmosphere. Most Americans I have known are sensitive in that way. Indeed, it may be worth while, in passing, to register a protest against the general misconception that Americans are devoid of the historic sense and of historic veneration. The kind of American responsible for this misconception, to which Mark Twain's rather vulgar "Innocents Abroad" gave an unfortunate currency, is not peculiar to America. Every nation has its Philistines, by whom it is often painfully, and even dangerously, misrepresented. Those Americans who are alone worthy of representing their country are, perhaps, more than less awake and reverential to the beautiful associations of the past and "The old perfections of the earth". How much they cherish the traditions of their own past, and lovingly safeguard its memorials, anyone who has lived amongst them is aware; and I cannot help thinking that such demolition of old historic houses and streets as has been recently going on in London would have been impossible in Virginia or Massachusetts or Connecticut, where an old Colonial house is safer from the wrecker than even the mediæval relics of old Paris.

When an American cannot live in an old Colonial house—and it goes without saying that there are far from enough Colonial houses to go around—he builds a new house as much like one as possible, and spends no end of money in collecting old Colonial furnishings of every kind, so that, if he may not live in the house of his ancestors, he may, at least, be surrounded by his ancestral atmosphere.

ONE has often heard it repeated that so many of the historic houses of England have passed into American hands, and that their hereditary owners should be forced to abandon them is, indeed, a matter for deep melancholy; yet, seeing that they must let them go, my opinion is that they could not, in most cases, be in

better keeping than in that of their new American occupants.

At all events, this certainly applies to the old Kentish house of my American friends. To say that these are more appreciative of its character and charm and more anxious to preserve them than some of its previous English tenants is to say less than nothing; for, as a matter of fact, as so often has happened in old English houses, its 18th Century and early Victorian owners seem to have done everything possible to change its character and obliterate its charm, as though they were ashamed of them—which there is little doubt they were, as being too "Gothic" and barbarous for the "polite" taste of their artificial periods. Till my friends came, the place was like an "old master" which some fashionable painter of a later day had over-laid with a daub in the style of his own time. Till they began removing its various disfigurements, getting rid of whitewash from beautiful old stone, tearing away lath and plaster ceilings, and hideous wall papers, no one would have suspected what treasures of old oak beams, rafters, and wainscoting had thus been totally buried alive by the vandals of earlier "refinement."

When one exclaimed on the vast cavernous fireplace of black oak, quaintly carved, with ingle-seats within on each side of the great chimney, and massive iron fixtures, "dogs", chains, etc., to hold the roaring logs, and suspend the steaming cauldron, my friends smiled, on what was one of their discoveries. Till a few months ago it had been hidden away behind a neat drawing room affair, a commonplace mantelpiece effect of cheap marble, with a tiny grate.

The beautiful old entrance hall, with its carved stone porch, had been similarly disguised and all over the house their enthusiasm had made like discoveries, bringing old beauty and charm to light once more, and revealing unsuspected romance in walled-up nooks and corners long forgotten.

It would take too long to tell the whole story of my American friends and their old English house. It is enough for now to say that had they not come into its possession, it would probably have remained unrecognized, so long had it been marred by ill usage and obscured by neglect, and gone moulding on to its final decay. Fortunately, my friends had the romantic, clairvoyant eye, quickened by a long-cherished desire to have an old house for their home.

THE desire to live in an old house is a taste that many will share with them—and many will not. It is, as we say, a matter of temperament. *De gustibus*. Perhaps a majority of people have no interest in the past whatsoever. They look neither before nor after. It bores a good many, and some resent it.

Egoism, perhaps, inspires this distaste, for the past is a sore diminisher of self-importance. An old house naturally reminds one that there were great men before Agamemnon—many wish to forget this indubitable and humiliating fact. Therefore, they prefer

(Continued on page 174)





Samuel H. Gottscho

AN ARCHITECT'S OWN HOME

To the building of his residence in Scarsdale, N.Y., Julius Gregory brought a fine feeling for the spirit of stone and pegged oak timbers. With its open-raftered roof, leaded casement windows and iron rails the house has an agreeable sense of spaciousness. The photograph shows the living porch at the rear. Other views on pages 111 to 113



The dining room of a Georgian house at Purchase, New York, designed by the author, illustrates the sense of pleasant formality which may be achieved through appropriate proportioning

THE CORRECT PROPORTIONING OF ROOMS

An Important Consideration In the Proper Designing

Of Town or Country Residences

By

LEIGH FRENCH, JR.

PROPORTIONING the rooms to the house is one of the most vitally important things the architect has to do. On proportion, good or bad, depends the measure of success or failure attributable to the house in our final judgment of it. If the house is ill proportioned, whatever other good points it may really have can never fully atone for what is really a fundamental deformity. On the other hand, if a house is well proportioned, any shortcomings of its aspects can be remedied because then there is something to work upon.

When we speak of proportioning the rooms to the house it involves the whole question of proportion, both exterior and interior, for if the rooms inside are bad in this

respect, it is more than likely that the defect will communicate itself to the whole structure and will be quite as apparent on the outside as inside.

The task of adjusting proportions, whether on the exterior or the interior of the house, does not sound nearly so interesting to one as dealing with the matter of design in the elevations or even the scheming of the plan. But plan and elevations are, after all, matters of two dimensions.

Proportions are things of three, and they are not always so readily visualized. That is why when a house is being planned, it helps so much to have a model. The model makes the least imaginative person form a clear mental picture of the house as it will be when it is built—an object of three dimensions. If one is dealing with only two dimensions, breadth and length, or breadth and height, it is often possible to make a serious mistake quite unwittingly. The mental picture in three dimensions makes the error at once apparent, and likewise helps us to co-ordinate height, breadth and length in such a way that their inter-relations are perfectly apparent. In that way they enable us to guard against



Although the width of this Italian room, in the New York apartment of Miss Alice De La Mar, is much less than its length and it has a very high ceiling, proportions are well suited to its style

committing blunders because of false relation.

Proportioning the rooms, then, is not, or should not be, a matter of chance. If this part of the planning is allowed to care for itself, the final results may be fortunate through sheer lucky accident alone. And then, again, they may come out exactly the reverse and spoil the room.

On entering a well proportioned room, well proportioned not only with respect to its own dimension but also well proportioned with reference to the adjacent parts of the interior, one always has a sense of satisfaction and pleasure. Good proportion is a subtle element and often makes its effect



Contrasting with the rooms shown above and on the opposite page is this Early Colonial dining room whose low ceiling accords with its character. The McCreery house, Cornwall Hollow, Conn.

not fail to be disquieting in quite the same way as a rug or wall paper of disturbing pattern and color.

There is not a general code of proportioning all the different types of rooms that applies through domestic architecture. Rooms that seem perfectly well-proportioned, satisfying and restful in a Colonial farmhouse would not prove equally agreeable, in many instances, if they were to be found in a Georgian residence, an Italian villa or a house derived from one of the provincial French types. Again, rooms that we might find in an Italian villa, even quite small
(Continued on page 166)

felt without our being fully conscious of just what it is that pleases us. In the same way, an ill-proportioned room has the power of causing us actual discomfort; when in such a room we may often feel ill at ease without knowing or being able to explain the source of our annoyance. The room produces a sensation of distortion and falsity that can-

BEFORE THE PLANS ARE DRAWN

Questions That the Prospective Home Builder Should Decide

Upon Prior to Consulting An Architect

MRS. GEORGE DRAPER

MAN is born to trouble as the sparks fly upward, and architects are no exception to the rule. Their troubles come not from the natural obstinacies of stone and wood and steel, however, but largely from the unnatural vaguenesses that infest their clients' minds. Mrs. Jones admires inordinately the dining room of Mrs. Brown—an oval room with French windows to the floor and wrought-iron balcony. But she carries over a kindred admiration for Mrs. Smith's diamond-paned windows which she considers so romantic. She thinks that those English chimneys of Mrs. Johnson's with lots of stacks are simply adorable. And she's crazy about the New England shingled farmhouse in which Mr. Jones was born.

She doesn't exactly say she wants all these things in her own house. But neither does she sit down and decide what she does want; her thoughts are as formless as a plum pudding. How under the shining sun is her poor architect to make any kind of house that will suit her, unless she's planning to stage a Hollywood nightmare in it?

UNDESERVED CRITICISM

Mrs. Tompkins, on the other hand, does nothing to trouble her architect on the esthetic side of his work. She is not the lady who cries for beauty without knowing which beauties may be bracketed together. She is the one who is outraged because her house lacks livability and the setting for efficient management. Yet she has never stated her needs and the needs of her family and servants so that her architect might plan for them in advance. She finds herself with no space for Aunt Matilda's furniture because she neglected to say that it once adorned a palace in Florence and was scaled accordingly. She discovers an ever-growing list of servants who gave notice because she hadn't room for them to exist without quarreling. She complains of insufficient heat because she forgot to remark that Grandfather Tompkins is never happy with a temperature of less than seventy-five. She suffers under a succession of dinners that weren't a success because her dining room was planned for entertaining on a scale that satisfied her before her husband took over the presidency of the company. And whose fault is all this? Not her architect's, although she is fond of saying so. It is her own.

It is with the hope of crystallizing Mrs. Jones' and Mrs. Tompkins' thoughts about their respective houses that this article has been prepared. If the suggestions contained

in it do nothing more than cause a violent "No!" to issue from two pairs of determined lips, it will at least have served to clarify their problems by making them see what they don't want. They may then proceed to take up the various points in their own way, and the architect will have something to go on.

GENERAL QUERIES

Size. How large a house do you want? Don't decide this merely on the basis of so many rooms and so much initial cost, but take into consideration the number of servants you plan to have and the yearly upkeep charges for which you are prepared to stand.

Type. What period or style of house do you prefer? Have you looked into this to see whether the type you like would really meet your requirements—size, suitability to environment, to mode of life and so on?

Composition. The building materials used will be more or less determined by the style of architecture. Don't forget, however, that some of them have a greater original cost, but will save money on repairs and upkeep, while others offer the reverse conditions. Which do you prefer?

Gardens. Are you planning to have a landscape architect lay out your gardens, or do you propose to let your architect attend to it? It is of the utmost importance that a house and its gardens comprise a harmonious whole.

Even though your place may be only half an acre, would it not be nice to include such things as coldframes for Violets, a greenhouse opening off the drawing room, fruit trees, grape vines, berry bushes, special trees to attract the birds, a vegetable garden, a sunny terrace, a shady garden house, provision for animals, even if only bees or pigeons? If your house is on a city lot, or consists of a mere slice of an apartment building with a set-back roof garden sky-high over the river or the park, you may still do your share of coaxing the country mood. All such things, planned as an integral part of the original scheme, are far more successful than if added later—in addition to which they will cost less.

Vestibule. First decide whether you want a vestibule at all, for you needn't have one unless you choose—though, admittedly, it forms a protection against the elements. Perhaps you'd like a very patrician vestibule—with black and white marble tiles, four black niches with white statues in them, brass lights and hardware. Perhaps, again,

your soul revolts against so much formality, but you'd react pleasantly to a vestibule floored with red quarry tile set in cream cement, with walls finished in pine boards that might have a feather edge, black iron lights and hardware. In any case, examine your conscience on the subject and decide how you want your vestibule finished—floor, ceiling, walls, trim—then decide what kind of lighting fixtures and hardware you think would be in accord.

Entrance Hall. If you liked the first and more formal vestibule just described, you might carry the tiling into the entrance hall, or floor it with black marble, waxed. You might have a formal lantern suspended in the stair well and use smooth plaster walls. Have you always thought a curving staircase graceful? You might plan one with marble treads and an iron rail. On the other hand, there is much to be said for an enclosed staircase; it saves space and does away with draughts and may be shut off from the entrance hall entirely if you wish.

FOR INFORMALITY

If you are inclined rather toward informality in the first impression given by your house, you might follow your red-tiled vestibule with a hall floored with wide oak boards pegged down, rough plaster for the walls and some old engravings framed in black and gold. If you love flowers, you might have a bay window in the hall, giving it a tiled floor, slate sills, a faucet and some potted plants. This would add a note of gayety and interest to what is usually a mere passageway consisting of so many steps between outdoors and the house itself. In any case, you must consider coat closets, a lavatory, and the possibility of a dressing room and a sport closet for golf sticks, tennis rackets, etc., if space permits.

Drawing Room. The first thing to decide is whether your mode of life inclines you to call this a drawing room, indicating formality, or a living room, indicating the reverse. If you have no other room in which you plan to have the family congregate, it is best not to be too formal. If you can contrive a southwest exposure, do so, for nothing is lovelier than the rays of the setting sun across the tea table. If you have a garden, consider the advantages of windows near enough to the floor for you to see into the garden when seated. If you entertain many people, give thought to the placing of the drawing room and library adjoining so that

(Continued on page 130)

From a wall fountain water drips with a cheery note into the Lily pool, where goldfish flash against the cool green walls and green plants lend restful color



A M I D - C I T Y M I R A C L E

How An Abandoned Philadelphia House and Yard Were Transformed

Into An Oasis of Beauty and Peace

CORA CASSARD TOOGOOD

I LOVE the cool drip of my fountain. The shaded greens of Swamp Lilies foil the lacquer lights, as fish dart about the pool or pause in sudden immobility.

A brilliant shaft of gold stains the stucco background, while the shadow of a mighty oak is mirrored in the water's brilliance.

Glowing yellow Pansies and heavenly blue Delphinium vie with the fountain's rich mosaic in wealth of color—a Rose or two—a mist of Ferns and Ivy vines.

Could anything be more enchanting than my tiny kingdom, which covers fully one seventy-second of a mid-city Philadelphia block, and flanks one of its oldest, quaintest houses?

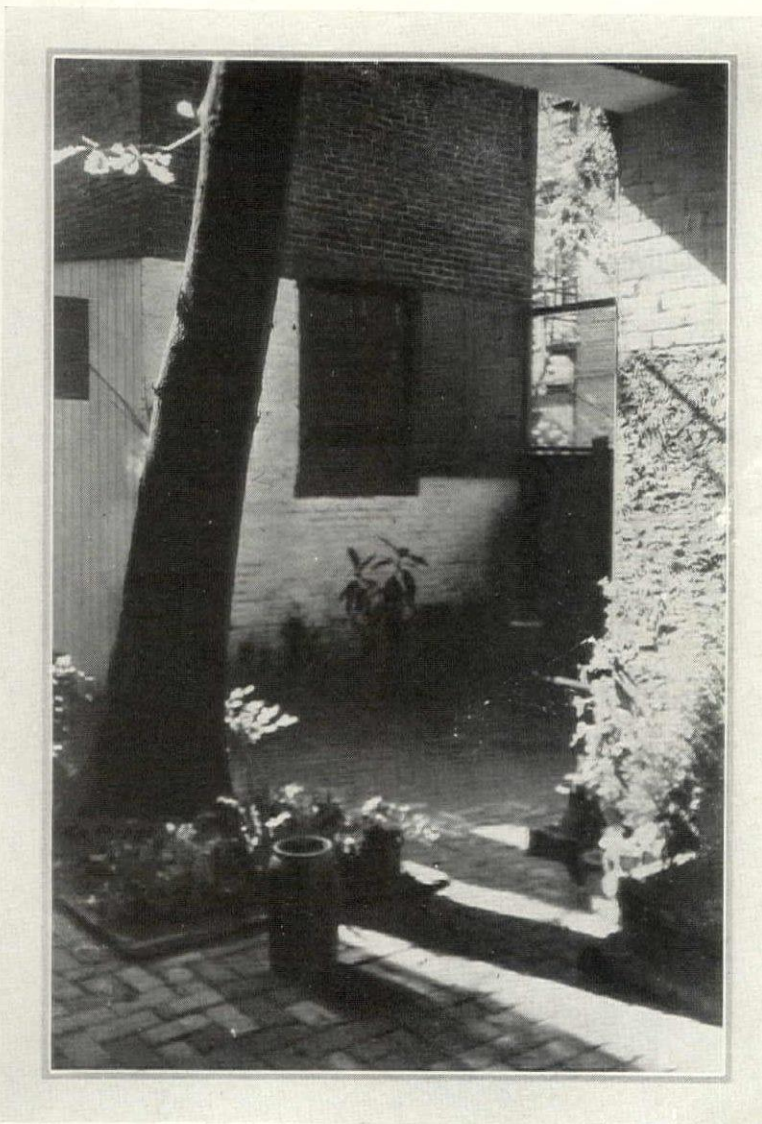
And now let us be practical:

How did we find it? We didn't, we made it.

How long did it take? From September to June.

What did it cost? Much loving labor and a little money.

Shall I start at the beginning? After months of intimacy with city real estate offices and more discouragement,

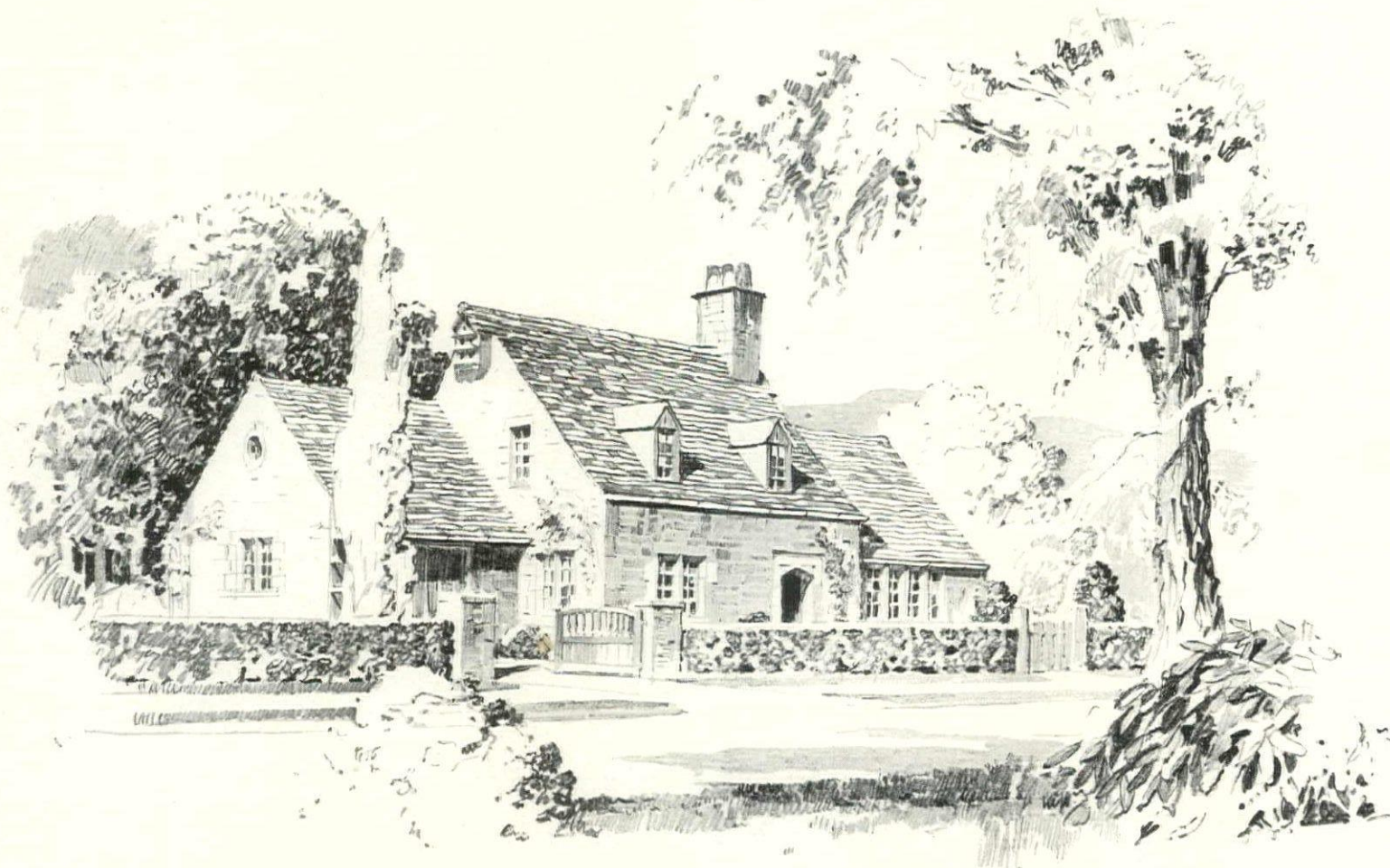


the suburbs threatened to engulf us. A garden had become a necessity, and, we agreed, trains are not much stuffier than city apartments.

Just then, in the heart of Philadelphia, a stone's throw from its most lovely square, we found the "Promised Land," a down-and-out, thoroughly disreputable, antiquated domicile with the most ghastly backyard that an ugly imagination can paint. The place had evidently been used as a boarding school, being rich in nothing but fire escapes and gratings, black-boards, bells and ash cans. Vandals had demolished window glass and plumbing, and Time's thick gray dust draped the ruins.

Closed shutters and discarded furniture (stored in the house) made it difficult
(Continued on page 170)

An Oak reaches from this paved backyard to the upper air above the roofs, and around its stout trunk the garden with its flower beds has been arranged, and planted to things that will live in the city



Designed after the fashion of houses in the Cotswold hills of England, this residence presents the appearance of a small cottage. As may be seen by the plans on the opposite page, it actually contains eight well-proportioned rooms and a two-car garage. J. Floyd Yewell, architect

IN THE MANNER OF THE COTSWOLDS

An English Type House of Stone and Slate Especially

Designed For House & Garden By

J. FLOYD YEWELL, *Architect*

NESTLING among the Cotswold hills in a typically English countryside lies a series of picturesque villages whose principal claim to the traveler's attention is in their delightful architecture. These houses, churches and outbuildings may not differ in any great degree from those found in similar districts; to the architect they clearly demonstrate the use of styles current throughout England in the 15th and 16th Centuries. It is the deft handling of materials employed, the feeling for good proportion and design exercised by the builders, that make the structures notable.

The Cotswold artisans took the natural stone of the hills and laid up walls of ample depth whose exterior surfaces create a splendid though totally unstudied textural effect. Splitting stones into slates of varying thicknesses, they made roofs which rival

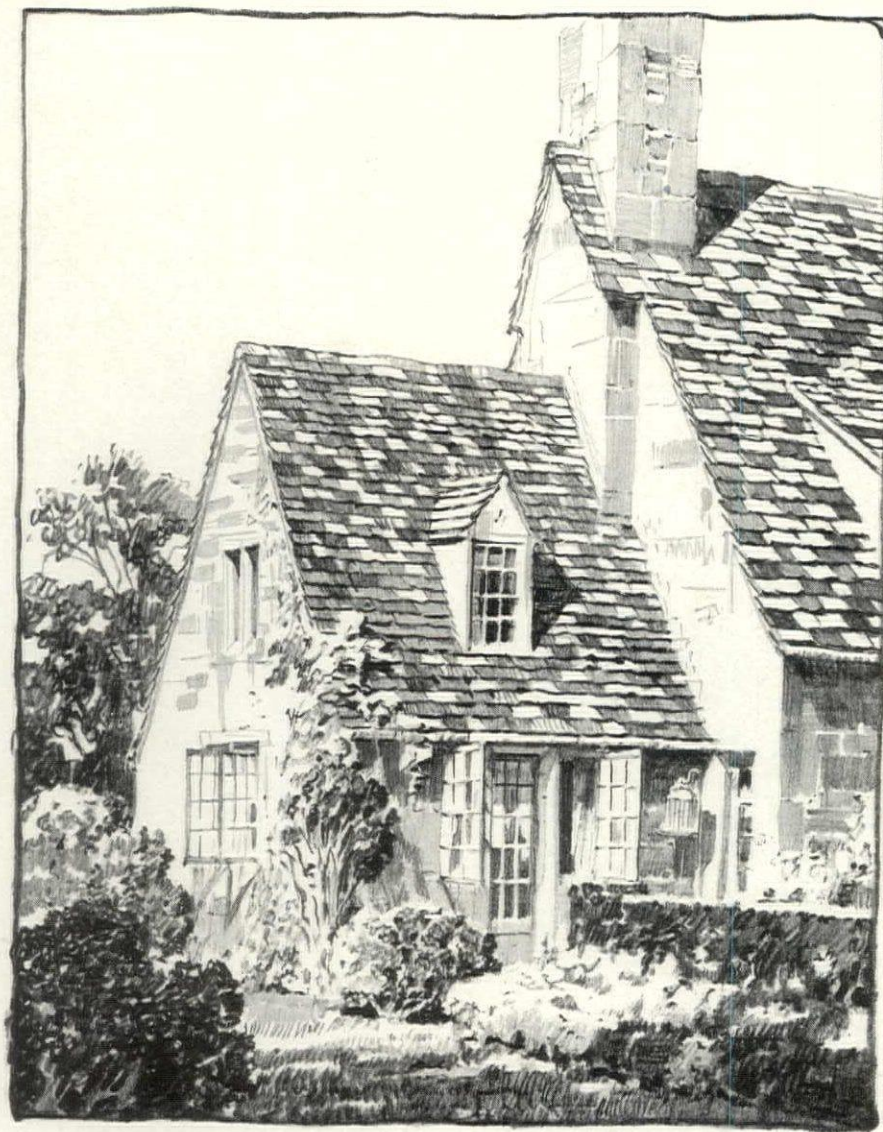
the walls in interest. Window and door embrasures were sometimes decorated by simple Gothic or Tudor detail, sparingly used. As often as not, however, no decorative treatment was introduced.

Those who are in search of designs upon which to model houses for erection in our own suburban and country communities will do well to consider the Cotswold dwellings. Their type is such that they would fit easily and gracefully into all but a few of our states. And their character is not confined to any one size of house; precedent for small cottage, large mansion or any intermediate stage can easily be selected from among the many examples.

Conditions in this country and century are not what they were in England of the Sixteen Hundreds, and it would be exceedingly impractical, as well as extremely

costly, to portray exactly the old work in a new residence. By careful study of the originals and judicious designing of the prototype, however, the spirit of the Cotswold work can be transported even though the house does not go back to the model in its every detail.

With the needs of a small family of moderate means in mind, and going back to the Cotswold for inspiration, the designer of the house sketched on these pages has produced a happy composition of real architectural merit. By building in three units—a large central portion supporting dependant wings—he gives a cottage atmosphere to an eight-room house. As with the Cotswold dwellings, the walls are of stone and the roof is covered with slates. The windows, doorway and chimney are also in the Cotswold manner. Dormers in



the Cotswolds were usually built out on the house walls and not out from the roof, so here we have a departure from precedent. In general appearance, proportion, scale and atmosphere, however, the architect has given us a Cotswold house.

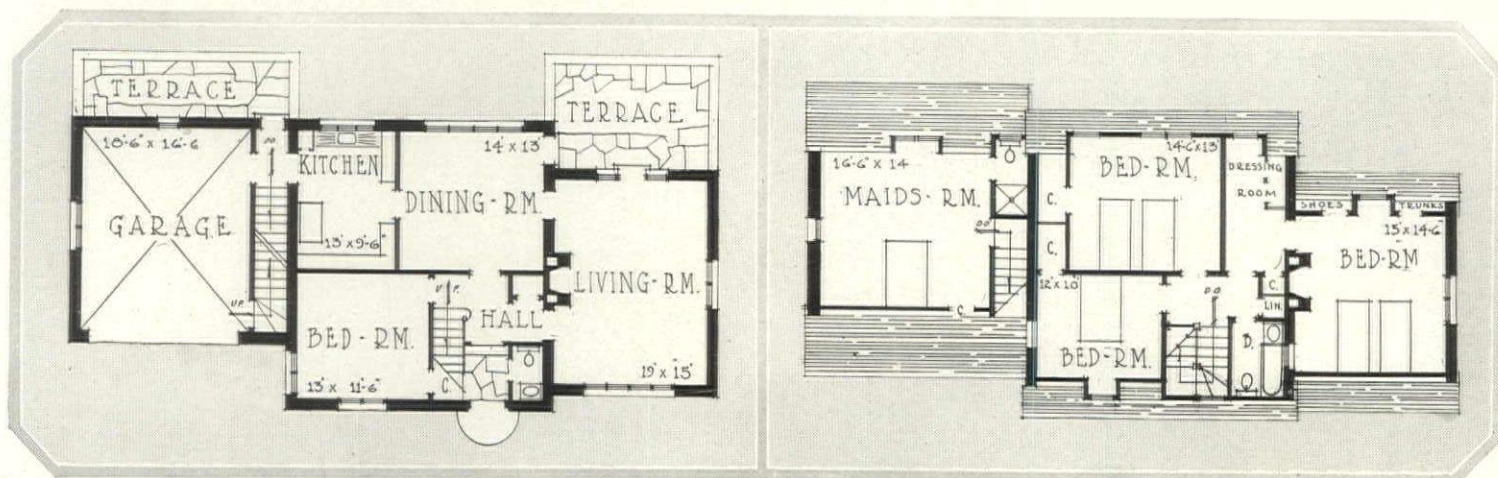
From a small stone-paved vestibule which insures against winter gales blowing through the house, the entrance hall is reached. About it are grouped the various rooms, with the exception of the kitchen, which communicates with the rest of the house only by means of a door to the living room. A stairway which rises to the second floor begins at one side of this hall.

The rear and side of the living room wing show the treatment of walls and roof. The dormer window illustrated lights one side of the master's bedroom. Note the French door which leads out from the living room onto the terrace

On each floor the various rooms are grouped about a stair hall. The first floor contains four rooms and the garage; the second has four bedrooms, two baths and a convenient dressing room connecting with the master's bedroom

The living room is the feature room of the residence. Measuring fifteen by nineteen feet, it occupies the entire lower portion of the right hand wing. A large fireplace is located on the inside wall. Windows in its three outside walls provide ample light: a long range of small-paned windows looks out upon the front lawn; a double window is centered in the side wall; casement windows flank a glass paneled door which leads to the rear terrace and the gardens. At the top of this page is a sketch illustrating the living room wing seen from the rear.

Adjacent to the living room and with a
(Continued on page 138)



In many of the patios, even those in what we would characterize as tenement districts, free use is made of potted plants. This effective vista from a street door in Cordova is characteristic of the custom



HUMBLE PATIOS OF SOUTHERN SPAIN

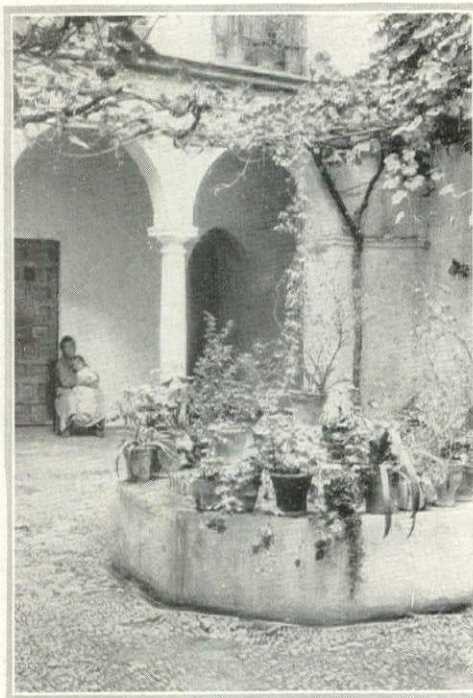
*In the Enclosures Among the Homes of the Common Folk Are
Many Alluring Little Garden Spots*

PRENTISS FRENCH

THE patio is the accepted thing in southern Spain, and generations are behind its construction. Shall we in our Southern States overlook a feature inherent for hundreds of years in both palace and tenement in a country which has known great civilization? Shall we not use this added garden with its privacy as of a room, its tinkle of running water, its cool arches and broad, restful walls, and its potted plants and appealing vines?

While richness of material and elaboration of detail characterize the patios in the palaces of the great nobles, simplicity is the very keynote of the humble patios of which this article treats. As an escape from the complications of modern life they furnish a welcome retreat, and as a solution for the problem of beauty with economy they offer a suggestion worth more than casual consideration by the prospective builder.

To fix dates for these lesser patios is useless. Some are undoubtedly very old,



possibly partly Moorish; some will date from the days of Ferdinand and Isabella, and others are of very recent years. Behind them all, however, is the tradition of the Moors for privacy and good construction, a tradition handed down from generation to generation of peasant artisans. Today it is in Andalusia, the region of Cordova, Seville, Granada, that the best small patio examples are to be found.

Without exception the patios illustrated are in buildings where a number of families are housed, buildings that might be classed as tenements. Winding down the streets of Cordova's poorest sections one gets vista after vista through the open doors into the patios; and it is so also in

Of all vines the Grape is most widely used, for shade as well as fruit. In one of Cordova's inner patios it clammers high above an octagonal fountain set with colorful plants in pots



The Spaniards show a fine artistry in their compositions of white walls, delicate vine tracteries and flowering plants. A patio in Alcalá de Guadaira

From one of Cordova's by-streets this vista opens with its glimpse of a wrought iron well-head at the right and its rough paving inset with tile

Seville, Jerez, or Granada, and many another town as well. One may see in, and yet this vista is only of a small part of the first patio, and there may be as many as four or five others opening in an informal fashion one into the other, and indicating the extreme irregularity of building shape.

Cleanliness here would not be expected by most Americans, but as a rule all is fresh whitewash on the walls, the difficult pavements are swept clean, and order is generally good. All this is in spite of the number of families using each patio. And by what socialistic magic the potted plants are kept in such good order is difficult to imagine.

The street door usually stands open, and a concentration of potted plants helps to make one of the most delightful vistas of the whole scheme and belies the thought that the Spaniard has little regard for the enjoyment of the stranger. This vista, as well as those gained inside, is characterized by no studied formality; in fact, no formality at all, but instead a pleasant combination of elements which go toward making for a picturesque whole.

Classical, Moorish or Renaissance detail of architectural forms is rarely encountered, the effect being produced solely by the simple, thick arch forms, plain, white walls, effective rough paving, and the ever-present plants. Iron grilles, universal on the street windows, are sometimes used even within the patios, and occasionally a plain or twisted



wrought iron column is present. Walls are almost always whitewashed, and often have a black or reddish colored band around next to the pavement to prevent stains from showing. Wall texture is in no sense the studied rough effect found so frequently in modern American work, but more the sort of thing that results when workmen of no great technical skill attempt to make as smooth a job as possible. Years of repeated whitewashing give roundness to the edges.

Complete paving is the rule, and there is never any attempt to grow grass. For paving purposes the most usual thing is to use the stones from the bed of some nearby stream. Larger stones, being cheaper to obtain and cheaper to lay, are used in the poorer patios, while in the better places small kidney stones, sometimes laid in patterns, make a delightful and practical effect. Where stones are scarce and there are manufacturies of tile and brick, these two materials will be used. Ordinarily small openings are left against the walls to serve as earth pockets for vines.

No patio is complete without its source of water. This may be in the form of a well, or when there is a small quantity of running water continuously available, as is frequently the case, it may be in the form of a simple reservoir or tank, or of an octagonal fountain, from which water may be quickly dipped out in quantity. Often channels are

(Continued on page 172)

APHORISMS ON COLLECTING PICTURES

*Between the Outrages of Time and the Wiles of the Faker the
Way of the Old Picture Lover Appears Hard*

CHARLES OULMONT

AMONG a hundred genuine pictures, painted by great masters, ten may be signed. Among a hundred false pictures, ninety will be signed.

If you need to look for the signature in order to find out who painted a certain picture, distrust both signature and painting: there is but very little chance of either being authentic.

Great masters prefer to be recognized by their style rather than by their signature.

A picture must wear its signature all over it, if it has a right to be signed at all.

When you listen to a discussion among experts upon the authenticity of a picture, always remember this little story: One day a dealer in the rue Lafitte showed Renoir a picture, saying: "Look, master, what the fakers want to pass off for a Renoir". The painter, after having examined the landscape, murmured abashed: "Alas! I would gladly never have painted anything so bad, but to be truthful, I am the only one to blame."

"By whom is this picture?"—"By X..."—"Where is the signature?"—"It is not signed." Conclusion, by most "connoisseurs": "the picture is therefore not by X"...

The true reply to the preceding false axiom: three-quarters of the pictures by great masters, painted before 1800, are not signed. The masters thought that they would be distinguished, one from another, even without a signature.

Certain doubtful signatures are often subjected to the redoubtable test of alcohol: it is a well-known fact that old paint will resist this test admirably.

Therefore, it may be concluded that if the signature *holds*, it is authentic—or, in any case, of the period. But fakers know the perils of alcohol. Hence they have found a means of making signatures with products which are not soluble in alcohol, amongst others, glue. In such cases one must not use alcohol, nor any corrosive but simply warm water.

If you really want to buy an old picture, do not trust the right side of it alone. Turn it around. If you come to the conclusion that a picture is old because of its being painted on an old canvas, the worse for you.

If, by finding in the canvas defects or worn places, you are encouraged to buy

the picture you think authentic, you are indeed a trustful soul.

If, because you notice that a picture has been here and there repainted, you conclude forthwith that since the canvas has suffered somewhat, it cannot be modern (at any rate, not entirely so) the reason is that you are ignorant of sadistic cruelties which fakers will vent upon a virgin canvas, in order to make one believe that it has been "subjected to the irreparable outrages of time."

Vice versa—if because a canvas is immaculately pure, without repainting or signs of wear, you imagine it cannot therefore be genuine, your conclusion is of a singular simplicity.

Remember this, which was taught me once upon a time by Molinier: the purer a primitive painting is, the fresher it looks—such is its radiance.

Do not trust worn faces and wrinkles, when it comes to paintings; a painting is not a woman, even if one does sometimes compare a woman to an old picture. For the older a picture is, the less wrinkles it should have. Cracks in the varnish are not wrinkles, but only cracks in the varnish.

If you see cracks of too great a regularity, ask yourself if you are not confronted by some trickery. The cracks and crevices which one observes in old paintings are deep, and start from the preparatory layer of either canvas or panel.

But one may notice two different kinds of cracks: those in the preparation of the canvas and those in the paint or colors. These cracks appear under different aspects, depending upon the century and upon the materials used.

Very narrow and regular (*but not uniform*) up to the 16th Century on account of the purity of the preparation and the colors, they later became more and more irregular, and larger (certain paintings of the 19th Century are even practically destroyed by their enormous cracks, forming crevices, which it is almost impossible to restore). Conclusion: don't trust large cracks in pictures which appear to be of the 18th Century or earlier. Without exception they are either copies or fakes. In addition to what I have said, bear in mind that the gradual chemical action due to the effect of light on color can produce contrac-

tions or retractions, and thus cause cracks.

Cracks in paintings on wood follow the direction of the fibre of the wood (the small cracks one sees taking some other direction are called intermediate and are less important than the others); take note that Dutch paintings on wood (17th Century) seldom present these intermediate cracks, because they were painted on panels very thinly prepared; an attentive examination of these very transparent paintings quite easily enables one to observe the direction of the wood fibres.

Each painter having generally used always the same colors and the same preparation, his pictures must reveal the same cracks. These are therefore invaluable in identifying a canvas.

But *artificial* cracks are easily produced. The most dangerous are those drawn with steel points in paint which is not yet dry. These are sure to faithfully reproduce the pattern of cracks observed by the faker in an original masterpiece.

Less dangerous are the cracks produced on false primitives by means of an oven; these are too regular in design.

A process very much used by fakers is the cracking of the preparation for panels. One prepares a sheet of paper, with a preparation which very quickly dries and hardens, then—once the picture is painted and the paint dry—one makes the paper undergo every motion intended to produce cracks. That done, one lines the wood. Therefore do not trust pictures, which after having been scraped in one corner, reveal a sheet of paper. Certain fakers, moreover, remove the paper, after having obtained the desired cracks. They transfer the preparation directly onto the wood. But these cracks also display a uniform aspect.

On canvas one obtains false cracks by causing breaks in the surface through a movement applied to the *back* of the canvas, once the paint is dry. But I repeat, as before; beware of too regular cracks.

The varnish may be cracked by the same method. Consequently, one must not confound with real cracks those superficial "crackles" which only appear to be cracks, and which disappear, alas! once the varnish is removed.

If you have reason to doubt that a picture is genuine, be bold, take a swab soaked with alcohol in your right hand, a swab containing essence of turpentine in your left, and observe carefully through a
(Continued on page 146)

A LITTLE PORTFOLIO *of* DINING ROOMS

Duryea

The portfolio this issue is devoted to rooms in the 18th Century manner. The distinguished interior above has buff walls, pine paneling and furniture of the period. The home of Wm. T. Hamilton, Bronxville, New York



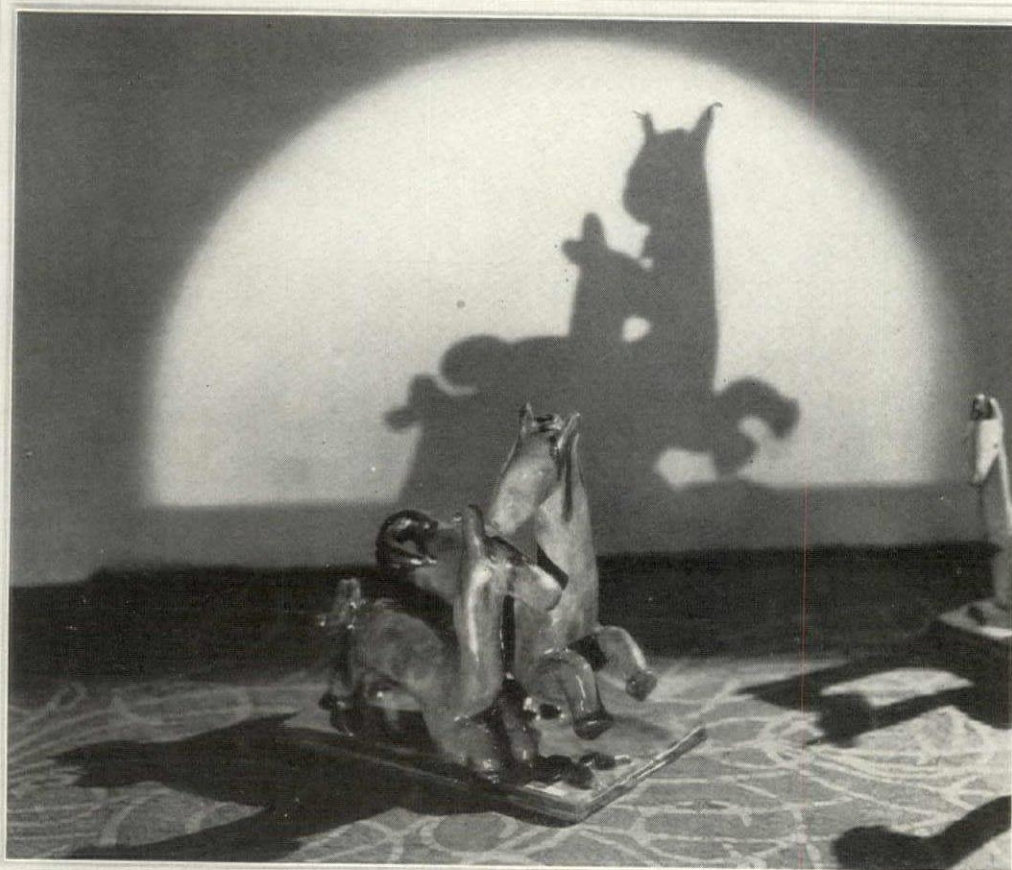
Wall paper panels printed in grisaille combined with woodwork in robin's egg blue make a rich background for the Directoire furniture in a dining room in Versailles. Rug in tones of green and pink. Yellow curtains



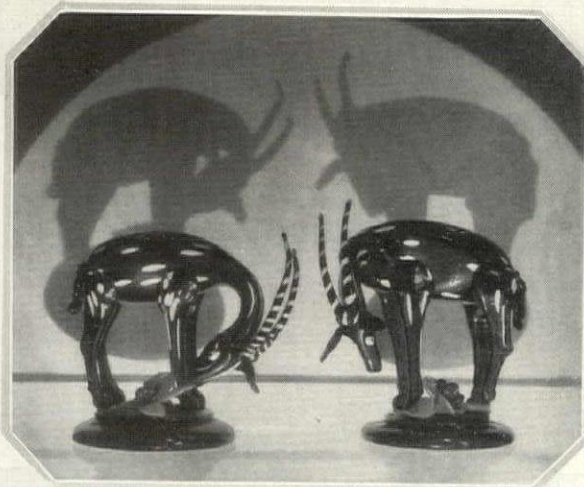
Edmonston Studio

(Above) "this French
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MODERNS
IN THE
ZOO

Mirrors
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Mrs. Joseph
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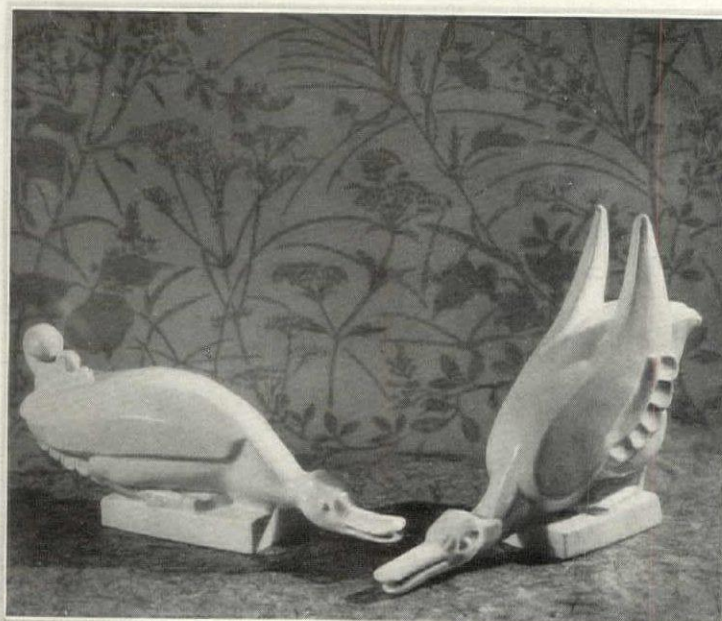


That contemporary workers in ceramics do not take life too seriously is apparent in the prancing horses above. These are of glazed pottery, brilliantly colored. Such groups enliven a dull interior. Lord & Taylor



From Italy come this pair of very modern gazelles made of shiny black glass flecked with white spots and ornamented on the base portion with a tiny flower cluster in pink glass. Courtesy of Nancy McClelland

GAY ANIMAL FIGURES



Gay accessories for the new interior are these white porcelain ducks designed in the modern manner. They may be used as book ends or purely as decoration. From Lord & Taylor

AN OUTLINE OF THE FRENCH PROVINCIAL

*By These Characteristic Features the Country Furniture of
France May Be Known and Judged*

MR. & MRS. G. GLEN GOULD

FRENCH Provincial furniture came under the influence of the period styles during the Renaissance, but yielded to them slowly, and in fact did not accept the metropolitan fashions until the Louis XV period. Then the acceptance was so complete that the style has persisted until modern times throughout France, wherever there has been any attempt at fine furnishing. The same books of designs from Paris and other large cities were in use in the country, and the results were more similar than different, embodying in greater or less degree the delicacy and fine proportions of the style.

This is the broad fact which covers French Provincial furniture quite generally, so that a familiarity with the Louis XV style in its Parisian examples and those of the Court of Versailles is necessary to appreciate local differences, many of which are charming, some naïve, and few offensive. French Provincial furniture as a whole bears a somewhat similar relationship to the French period styles as does American Colonial and Federal furniture to the styles of the mother country, though we would not press the analogy too far because of marked divergences. Both often make a similar appeal because of their utility, and an exact adaptation of means to an end. Especially is this true of the many little articles that add so much to the comfort and convenience of everyday living.

Period and local, or regional, variants can only be classified somewhat broadly. First as to period:

MEDIEVAL:

Construction: Heavy, rectangular, architectural. Generally of oak.

Ornament: Carving.

Articles: Few movable pieces. Beds—four-poster with curtains. Chests—utilitarian but decorative. Benches—few chairs.

RENAISSANCE:

Dutch styles general.

Renaissance influence most frequent in ornamenting costly articles in Louis XIII types.

LOUIS XIV:

The impressive dignity of the style was well liked in the Provinces, and it was

Continuing its policy of showing some of the new and some of the old, House & Garden has been running, in addition to its articles on Modernism, outlines of the old and more familiar styles. Thus far they have appeared as follows: Victorian Furniture, July; Biedermeier Furniture, August; American Colonial, September; The Oak Period of Provincial England, October. In future issues these studies and outlines will include the French Renaissance and Dutch

much copied throughout the 18th Century.

Construction: Rectangular.

Ornament: Applied carving, veneer, inlay, marquetry.

Articles: *Armoires*, beds, benches, cabinets, chairs, *crédences*, tables, wardrobes. Cottage furniture still primitive: *armoires*, beds—four-poster hung with woolen curtains—buffets, bread containers and breadboards, cupboards, tables—often formed of removable boards on trestles, chairs straw bottomed.

LOUIS XV:

The Rococo style was widely accepted.

Construction: Curvilinear.

Ornament: Delicate carving; moldings,

surrounding shaped panels in wardrobes and buffets, terminate characteristically in ornaments carved in the solid wood. Metal mounts were either inconspicuous or highly elaborated, as in Provence.

Articles: Same as Louis XIV, with the addition of *commodes*, *chiffonniers*, and many typical small pieces.

LOUIS XVI:

The revived classic style was only superficially accepted, and had little effect in Normandy, Alsace, and Provence.

Construction: Generally curvilinear Louis XV models.

Ornament: Louis XVI ornament, where found, is usually superimposed on the earlier Louis XV construction, but often shows native taste in this adaptation.

Articles: The same as in the Louis XV period.

DIRECTOIRE AND EMPIRE:

These and later fashions were ineffectual throughout the French Provinces, except in Normandy.

The Provinces, even when adjoining, show marked distinctions in cottage or peasant furniture which retained its primitive local character from generation to generation. For convenience the important provinces as they existed in the early 18th Century, can be grouped into Northern, Middle, and Southern. In the North there were Normandy and Brittany, with Alsace, Lorraine, Champagne, Flandre (Flanders) Artois, and Picardy. In the South there were Provence, Languedoc, Guienne, Gascony, and the Basque country. Midway there were Franche Comté, Bresse, Burgundy, Poitou, Savoie, Auvergne, Limousin, Saintonge, Lyonnais, and Dauphiné.

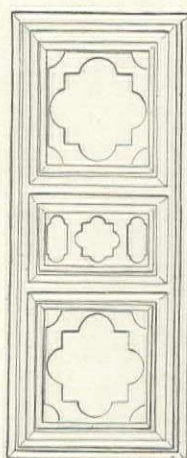
However divergent local traditions might be, a
(Continued on page 142)



In this fruitwood cupboard Louis XV and XVI styles in structure and ornament are combined. The carving in low relief is typical as are the leaf-adorned leg and hoof foot. Courtesy of French & Company

This mid-18th Century oak Normandy armoire shows both naïveté and sophistication in simple flowers and Classic motifs. French & Company

A Louis XIII armoire door from Normandy

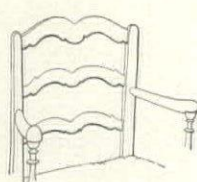
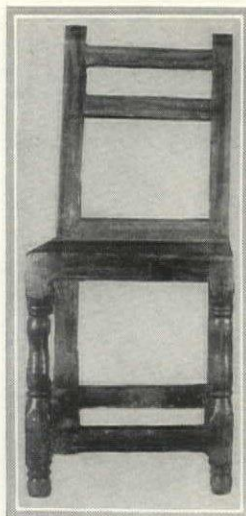


The foot of a Louis XV armoire

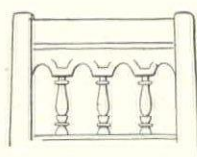
An armoire key-plate, Provence



(Below) A Renaissance walnut chair made about 1600. By courtesy of The Anderson Galleries



A characteristically designed back for a Normandy chair

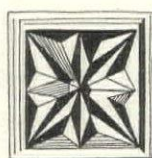


An arched bench arm from Brittany

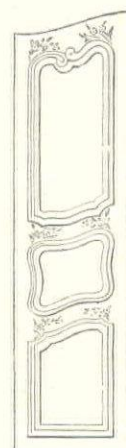


A three-slatted chairback in the simple Bressan manner

(Below) Fruitwood sideboard with panels typical of the Basque country. An open shelved dresser was often placed above. French & Co.



A provincial carved Louis XIII type diamond point panel

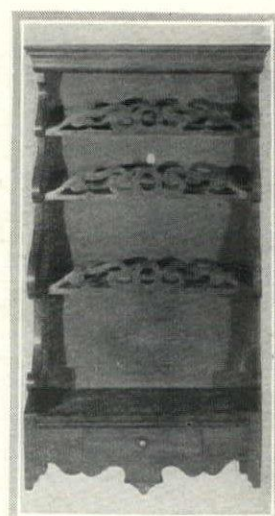


(Right) A typical Basque panel



Louis XVI Normandy table leg

The cherry étagère below was for display of pewter or other wares. Mid-18th Century, Provence





HOUSE AND GARDEN'S MODERN HOUSE

*A Striking Decorative Treatment, Thoroughly in the Manner of
Today, Distinguishes This Hallway*

PAUL T. FRANKL

TAKING a new step in a new direction, House & Garden has invited six artists who are versed in the ways of modernism to furnish and decorate a model apartment in contemporary American style. Being among the first to be represented in this group, I was asked to do the room that is first entered after the doorbell is answered—the hall.

Like the actors in a play, each room in an apartment must play its part and express a character of its own, reflecting if possible something of the personality of the occupant. A living room should breathe an air of dignified hospitality; it must be livable and comfortable, and even though decorated in the modern style, it should not be in the least bizarre. In its decoration the personal note should be avoided as this is an interior which will be used by everybody. A boudoir, on the other hand, may be as intimate and as personal as desired.

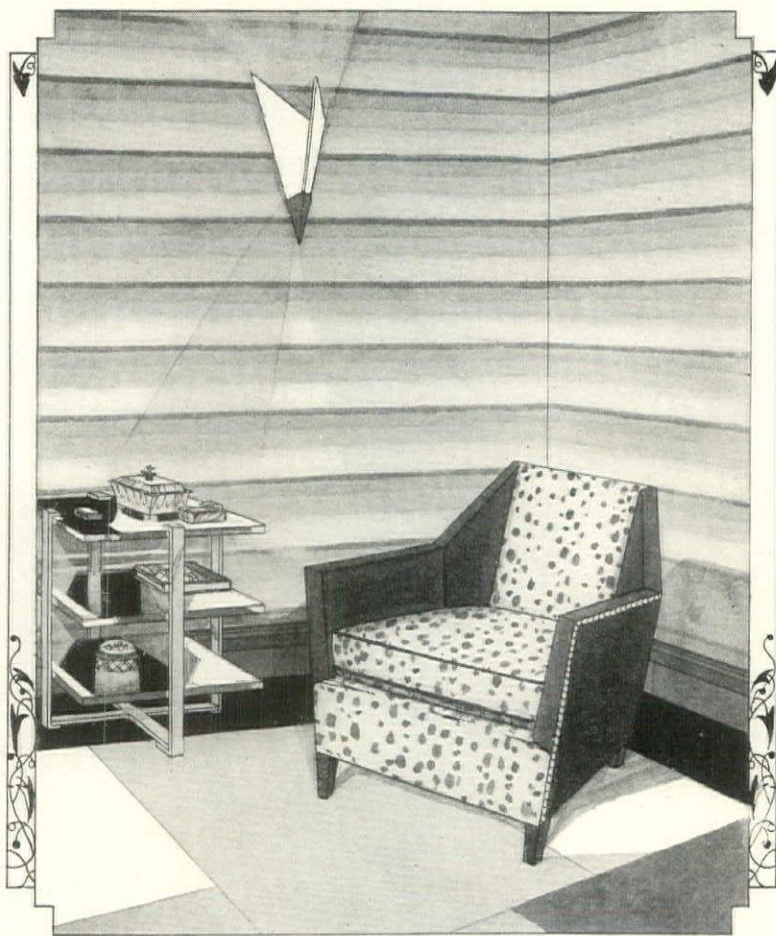
The entrance hall, however, occupies a position all its own. It is everybody's property—used by all, lived in by none. It is the prologue to the play.

In planning the decoration of the room shown in the adjoining sketch I selected first of all an average entrance hall—the type of place one finds in the majority of apartment houses. Particular consideration was given to the

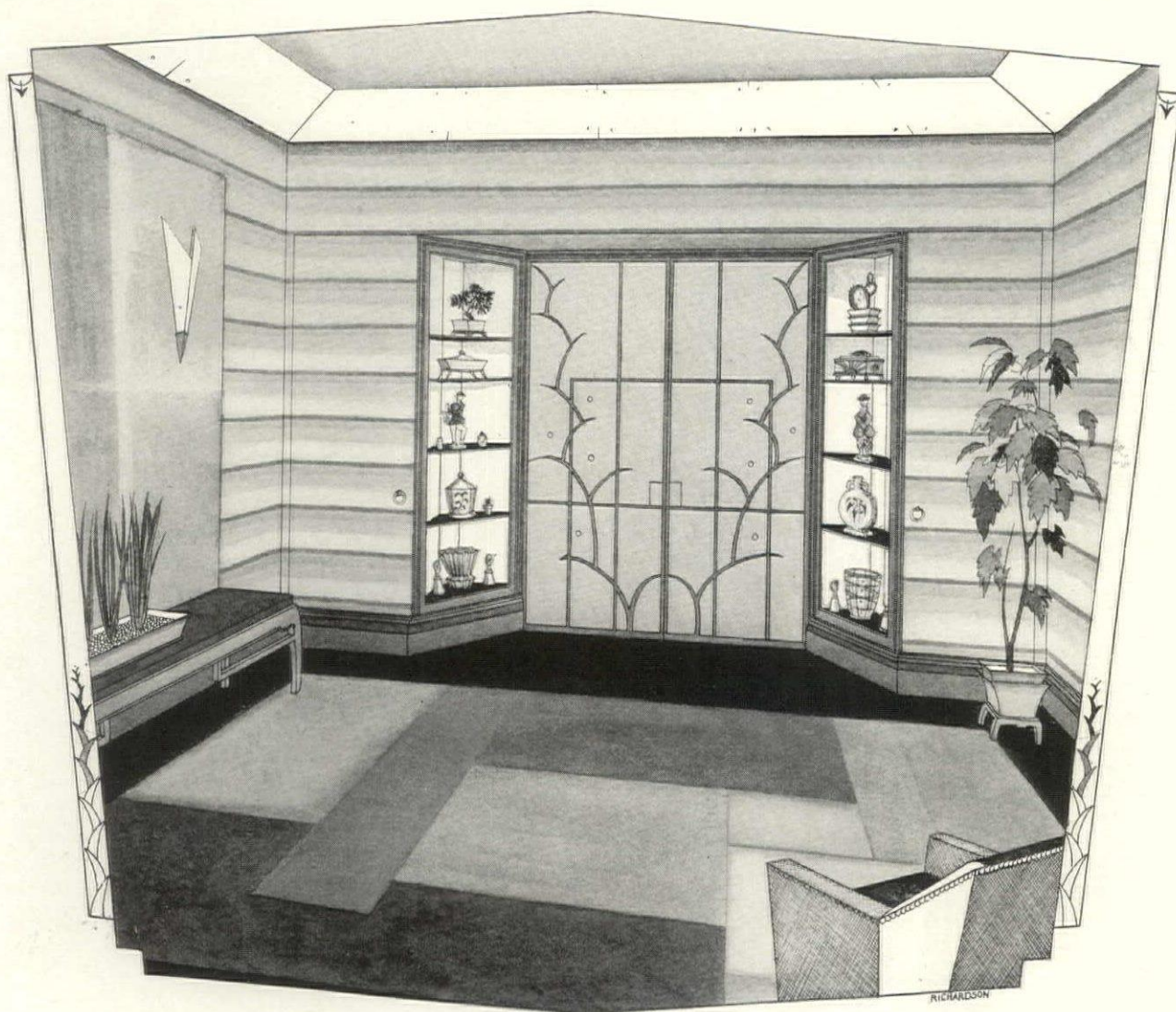
Starting with this article on the treatment of a 20th Century hallway, House & Garden will publish original decorating schemes for a hypothetical house furnished in contemporary style. Each room will be done by a different decorator, the artists selected to cooperate being well-known authorities on modern architecture and decoration. The articles will be fully illustrated in order to make the suggestions as clear and practical as possible

fact that it is a rather small room, and, as the floor plan shows, without windows. As it is to be used primarily as a passage between the small outer hall and the living room, what furniture it is to contain must be placed at strategic points in order to leave a free space to pass through. It is easily seen that an interior of this kind does not offer opportunity for very much in the way of decorative furnishings. Its effect depends almost entirely on the architectural treatment.

As the doorway to the living room is directly opposite the entrance door, and as this feature is the first thing seen on entering, I have endeavored to make it as decorative as possible. It is a double door comprised of panes of frosted glass, ornamented with an interesting etched design, the framework being lacquered a brownish black. These doors slide into the walls and, for lack of a better term, this feature may be called a modernistic Japanese French door. It is flanked on either side by narrow cabinets, mirror lined and fitted with shelves of black glass. These hold modern objets d'art. On either side are blind doors concealing coat closets.



At the right of the entrance is a table with black glass shelves and a small armchair covered in brown suede and a leather printed to resemble leopard skin



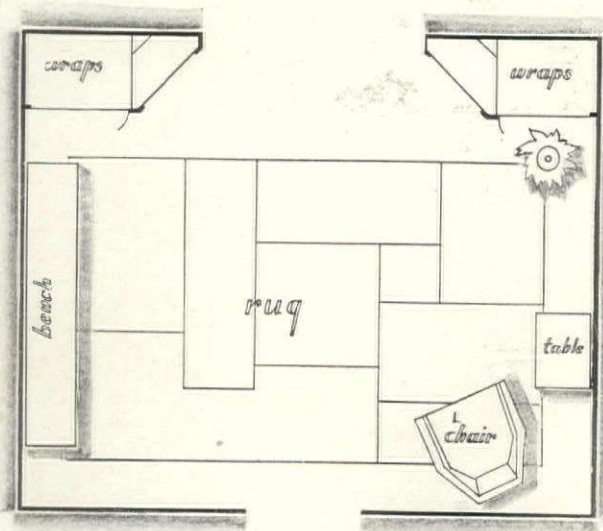
The wall treatment in this hall is particularly interesting, a paper in ombré stripes in varying shades of chartreuse yellow being used. In place of the conventional vertical effect, the stripes run horizontally to accentuate a low ceiling, to make the room look larger and to emphasize its horizontal character. In contrast to this arresting shade of yellow is the floor covering, plain carpet cut in pieces of different shapes and sizes and then sewn together to form an interesting modern design. This has been carried out in several contrasting shades of gray.

Much of the wall at the left side is occupied by a mirror, an excellent treatment for a windowless room as it gives sparkle and light while increasing the effect of space. Beneath this is a long, low bench in black and red lacquer used as a console. Two small but comfortable chairs, one covered in bright green leather, the other in leather printed to resemble leopard skin, and small occasional tables with black glass tops held by nickel plated steel frames, comprise the furniture.

A great deal of attention has been given the problem of lighting this hall. As there are no outside windows, the lights have been incorporated with the architectural

The outstanding feature of the hallway is the entrance to the living room. Wide doors of frosted glass ornamented with a delicate etched design are flanked by cabinets for small objets d'art. These are mirror lined and fitted with glass shelves

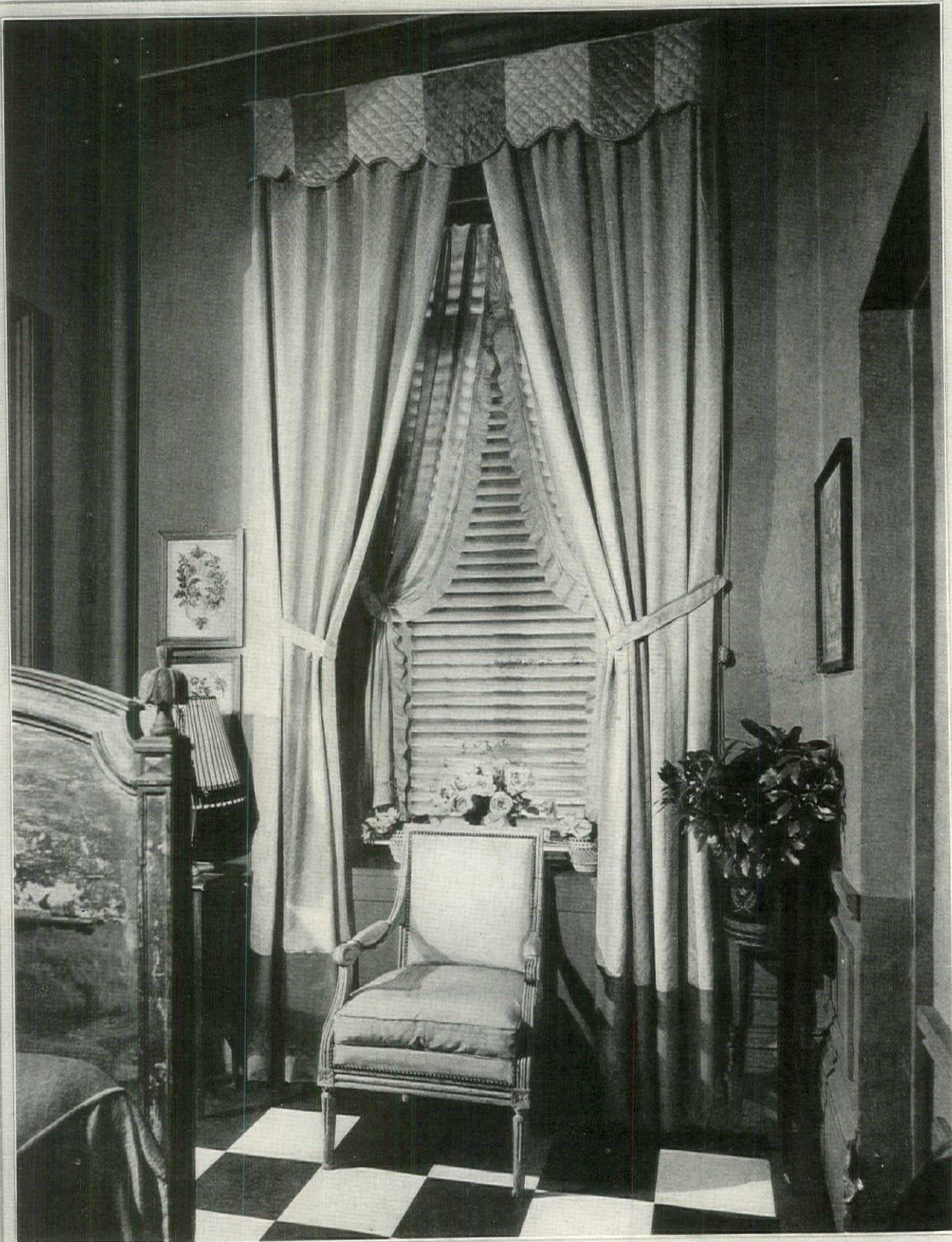
As there are no windows in this hall the left wall is almost entirely occupied by a mirror which gives the effect of both light and space. Below this mirror is a long modern bench executed in black and red lacquer. Decorations were by the Frankl Galleries



treatment and a beveled panel of frosted glass is introduced between the top of the wall and the ceiling. This gives an evenly distributed light and is restful to the eyes. The ceiling is finished in silver leaf and blends into the glass panels of the lighting arrangement, at the same time increasing the apparent size of this interior.

Additional light is derived from brackets attached to the mirror panel on the left side wall. These are very simple in type, with a silvered metal base, the electric bulb being shaded by two triangular slabs of frosted glass. If a more brilliant effect is desired in this hallway, lights may be concealed in the tops of the niches on either side of the doorway—an unusually effective treatment that illuminates the small *objets d'art* reflected in the mirrors.

In short, I have endeavored to create an interior that is informal without being intimate. Simplicity is the keynote but the effect of the room as a whole does not give an impression of bareness but rather of warmth and color owing to the tone of the background and the varied harmonizing shades of the furnishings. The potted plants and the interesting collection of *objets d'art* in the cabinets add further life and interest to the setting.



G. W. Harting

A WELL-CURTAINED WINDOW

Because this city window overlooks an unpleasing view, three sets of curtains are used. Venetian blinds painted peacock blue admit light and air while concealing the ugliness beyond; over these are sheer curtains of beige gauze edged with pleated ruffles. The hangings are beige satin finished with a valance of blue and rose quilted taffeta. In the New York apartment of Joseph B. Platt



In the more important country houses in Kent and in counties near London this type of late 17th Century walnut table is found. Courtesy of R. W. Lehne

ENGLISH COUNTRY FURNITURE

*With the Introduction of European Styles to England Walnut
Gradually Replaced the Traditional Oak*

EDWARD WENHAM

THROUGHOUT the English 17th Century there are periods when an observable magnificence appears with the styles of the formative arts, this again at intervals being replaced by an almost rigid simplicity. Such a turnover is especially remarkable after the end of the Cromwellian regime, during which time all forms of ornateness were sternly repressed by the puritanical zealots as ungodly. Thus with the restoration of the monarchy, there was an immediate reversal of the prevailing austerity and the inception of that magnificence and opulence which found expression in the fashions introduced by the French followers of Charles II.

Obviously the extravagances instituted by the Court in London would be quickly adopted by the nobility both in their town mansions and in their large country seats.

Nor was it long after the depression of the Puritan period had been finally lifted, that the middle classes began to show signs of indulging in more elaborate surroundings. To this the immortal Pepys makes frequent reference, while evidence of the greater luxury of the provincial woodwork of this epoch is apparent in those examples that have been preserved. But of the rural furniture, made in the earlier years after the restoration, little that might be attainable to the average collector remains, although pieces from the last two decades of that century are frequently offered.

In more ways than one the late Stuart period marks the Rubicon, across which the arts of England passed, and in so doing left behind the former and more robust Gothic. With the coming of the French and Dutch influences and the accompanying

decorative curvations, a new medium was sought that would the better reflect the greater refinement, now associated with domestic woodwork. Mahogany being virtually unknown in England, attention was directed to the many Walnut trees that had been planted in the previous century and which by this time had attained to a considerable growth.

In this connection, while the walnut period of England may be regarded as the sixty years from about 1660 until the introduction of the exotic wood by Sir Walter Raleigh, walnut furniture had, nevertheless, been known in the reign of Elizabeth. Then, however, it had been imported from Italy and so attracted was this Queen by its beauty that in her usual autocratic manner, she ordered that many hundreds of

(Continued on page 154)



This Bible box raised on a turned-leg stand is a type often found in the east and southeastern counties of England. From Charles of London



The provincial origin of this low chest is displayed in the naïve cabriole leg and foot. Probably made in the southeast. Arthur Ackerman & Son



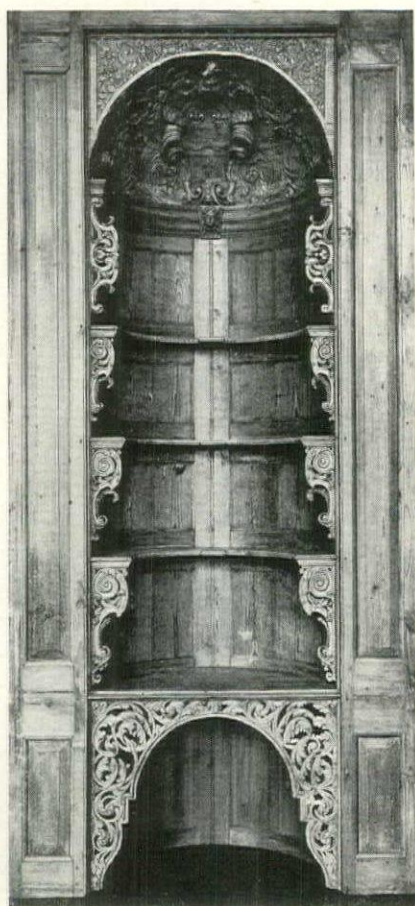
Though originally produced in one of the larger centers of the north, this desk reveals the provincial craftsmanship in its simple lines and the style of its cabriole leg. Courtesy of Richard W. Lehne



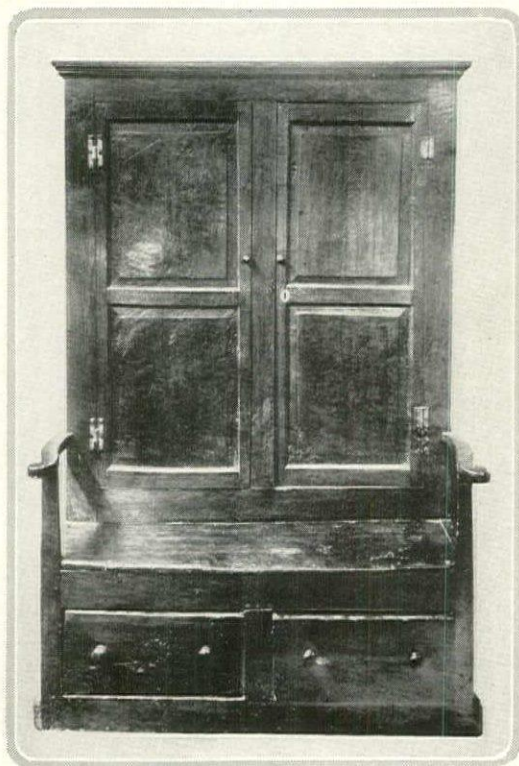
An exceptional walnut chair found near Manchester, where the carved ankle assumed popularity in Queen Anne's time. From Richard W. Lehne



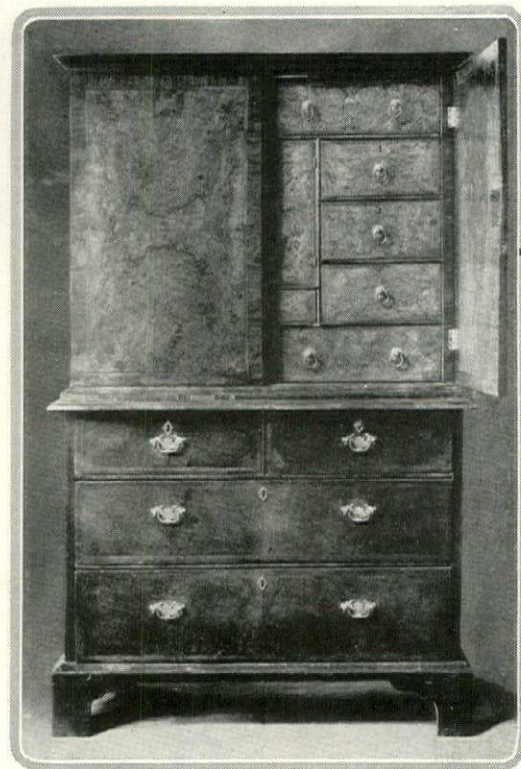
From its carving, the walnut chair above would indicate the westerly counties of England as its source, its robust construction being typical of that section



In the style of this pinewood cupboard, made in Bristol about 1700, are traceable the same designs that later appeared in such cupboards made here



(Left) A west of England bacon cupboard with plain paneled doors. It dates from the late 17th Century. Courtesy of the Old World Galleries



(Right) A type of burl walnut piece formerly made in the more prosperous country districts but now rarely to be found. Courtesy of A. S. Vernay



Occasionally in East Anglia and Yorkshire one encounters a gate-leg table of this type—a William and Mary design with the Spanish scroll feet and a curious arch at the end



One of a set of six William and Mary provincial chairs recently brought here from Charlton House in Kent. Ackerman



(Below) Although this 18th Century Northamptonshire cabinet lacks somewhat in technique, its craftsman used burl walnut on a pine and oak carcass

Made in the Midlands toward the end of the 17th Century, this oak and pearwood table demonstrates the rural carpenters' efforts to produce scroll legs. Victoria and Albert Museum

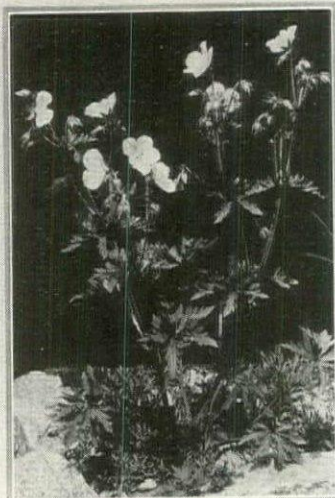


Italian influence is displayed in this Restoration walnut chair made in Northamptonshire. The Victoria and Albert Museum

(Below) A walnut chest of drawers of early 18th Century make. Similar pieces are to be found in the larger northern cities. From Weymer & Young



The blossoms of many of the Meadow Cranesbills are a fine, pure blue. The plant inclines to legginess but it is splendidly adapted to a semi-wild spot



Primula denticulata, with lavender, purple or white flowers, is a delight in early spring. Give it shade and a moisture-holding soil, and it will self-sow

FLOWER TREASURES FOR VARIOUS GARDENS

Here Are Special Treats to Set Down Now in Your Note Book and

Enjoy to the Full in Next Year's Garden

LOUISE BEEBE WILDER

THE Blue Geraniums. Going over the season's note-book at this time of year is a profitable and enjoyable occupation. There is time to meditate upon its contents without the feeling that one must immediately turn to carrying out some of its recommendations. In my own garden Day Book mention is made several times of the beauty of the blue-flowered Geraniums and of the wisdom of growing them among other hardy plants in several situations. Mr. Bowles, who is a great admirer of the wild Geraniums, wrote, "When Cranesbills turn their efforts towards blue flowers they

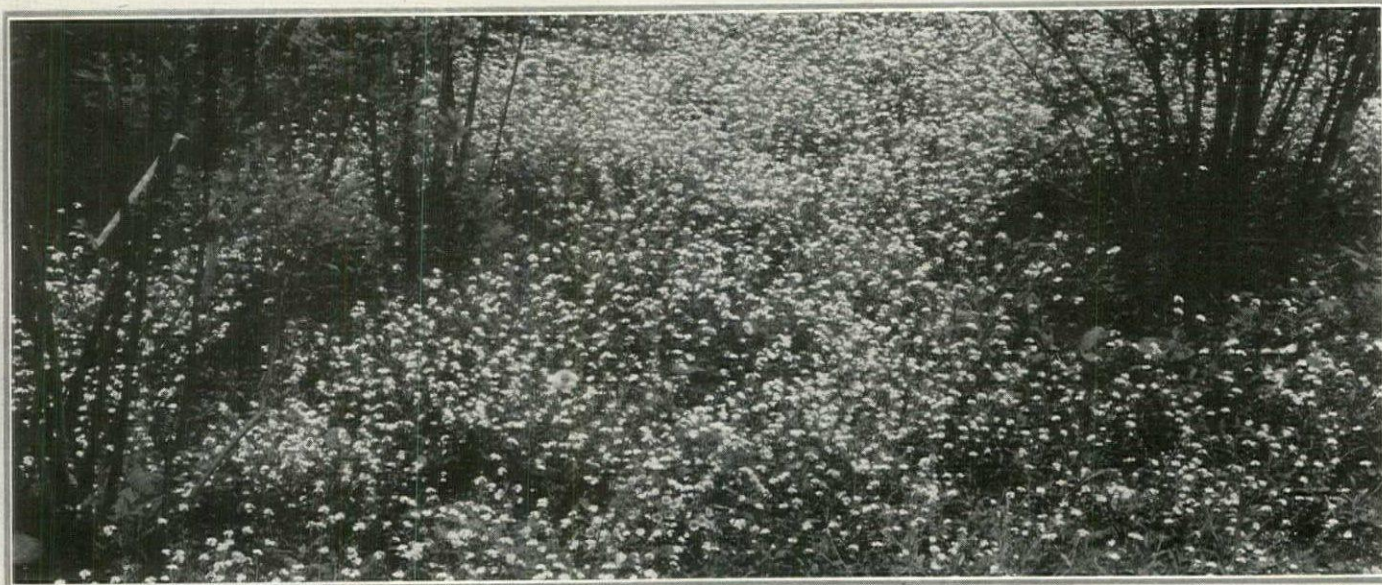
are hard to beat." At the head of the line he places *G. grandiflorum*, saying that it is almost ultramarine blue in color, and is not quite so only because of the faint crimson veins that etch the petals.

G. grandiflorum is indeed very fine, but when it comes to true blueness I think some of the forms of the Meadow Cranesbill, *G. pratense*, transcend it. The Meadow

Given a suitable location, Forget-me-not will self-sow widely; for creating great sheets of bloom, M. dissitiflora is one of the best species. Ripe seed scattered among the shrubs will soon work wonders

Cranesbill is not such an orderly and restrained plant as the Sikkim Geranium and is apt to become somewhat leggy and coarse. It is not really suitable for proper borders, only for semi-wild and free-thinking localities; but a packet of seed from a good source will bring you some fine blue blossoms, as well as some that are pure white. I have one curious form called *striatum*, the petals of whose flowers are sometimes wholly white, sometimes broadly striped lilac-and-white, some wholly lilac—all in the same bloom. It is not es-

(Continued on page 184)



Harry G. Healy



Blossoms from the English and Polyanthus Primroses combine in a lovely and varied color scheme. Both species are fairly easy to raise from seed and may also be propagated readily by the division of large, established clumps

A L O N G T H E P R I M R O S E W A Y

One Does Not Need a River's Brim to Enjoy the Primrose at Its Best

When Spring Comes Into the Garden

JOHN L. REA

ONLY in the last half dozen years have I come to appreciate fully the lovely hardy Primulas. Now that I know them, however, I cannot have too many of them, or rather not nearly enough of them, for the Primrose Way is, I find, far from one of dalliance. It is set, especially in its upper reaches, full of hazardous pitfalls which only a watchful and wary eye will enable one to negotiate safely.

Perhaps I might have guessed as much from the fact that the ordinary seed catalog mentions so very few of them. That alone might indicate that the majority of them are so difficult that the omniscient catalog maker considers the casual gardener better off by not knowing of their existence. But one is never quite sure in such a case: there is still the lurking suspicion that it may merely mean crass ignorance and lack of initiative on his part. So I go blithely on the way and shall order again this spring, as I have every spring in recent years, dollars' and dollars' worth of *Primula bulleyana*, *beesiana*, *calycina*, *capitata*, *cashmeriana*, *denticulata*, *frondosa*, *helodoxa*, *japonica*, *poissoni*, *pulverulenta*, *sikkimensis* and almost any other inter-

estingly mysterious combination of consonants that one can see fit to throw together.

When finally the postman brings them, I shall eagerly tear off the wrappers so carefully put on to protect them in their long sea journey, open the neat deep green box with its embossed scarlet lettering and seal, and see again in my mind's eye the same old vision of tall *japonica* nodding gracefully to a soft sea breeze in the far-away Empire of the Sun, shall gather up whole armfuls of glowing purple primroses along the winding rivers of the storied

Vale of Cashmere, and in some secret dell up Lassa way snatch under the jealous eye of the Grand Lama himself a spray or two of those pendent Himalayan Cowslips, "primrose yellow, sweetly scented" But really it's too exasperating! Haven't I gone through the same thing over and over again? And now all's to do again.

But not quite all; I have not met with defeat along the entire line. In their proper season my English Primroses are nothing less than magnificent, and I have literally hundreds of them; the less glorified Cowslip is to be found in my double border; and the Polyanthus, including many plants of a prize flowered gold-laced strain, as well as Miss Jekyll's famous Munstead Giants, make a great showing. These alone are worth telling about. Of *japonica* I did, with very ordinary culture, once succeed in getting a good stand. They wintered well and flowered "tier upon tier" just as it was agreed in the seed catalog that they

(Continued on page 186)



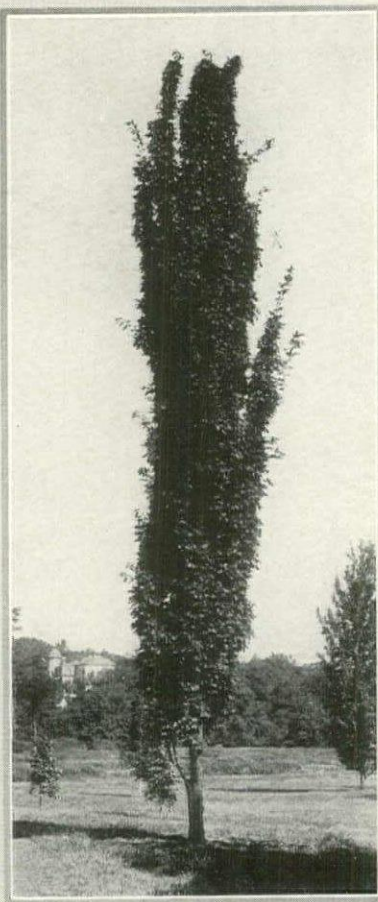
Plants as large and dense as these should be divided. This is done soon after they finish flowering, the crowns being pulled apart

IN PRAISE OF THE MAPLES

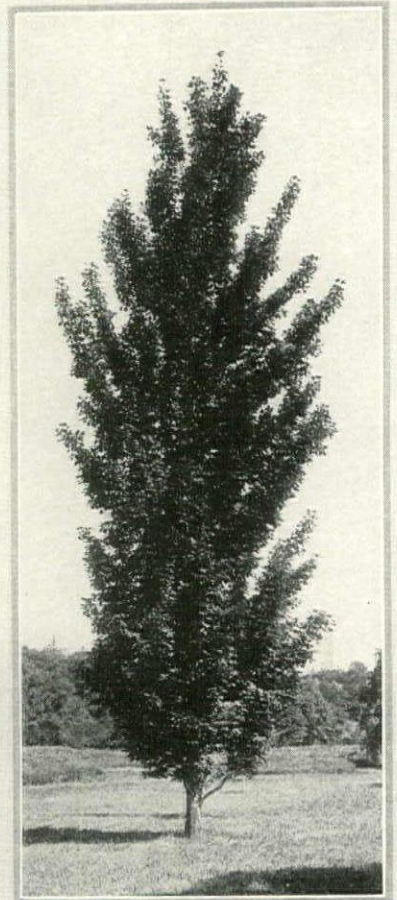
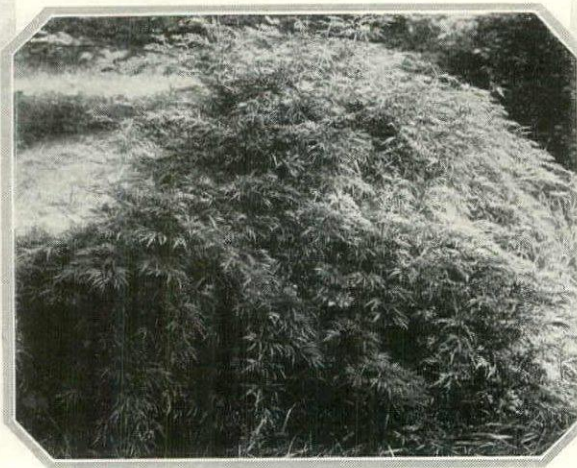
*A Versatile Tree Family
of Enduring Worth*

E. H. WILSON, V. M. H.

The cut-leaved Red Japanese Maple is one of the trees to which much attention has been given by makers of ornamental gardens in the Orient. Its leaves are so finely divided that they produce a lace-like effect



*One of the forms of Sugar Maple is the variety *monumentale*, a narrow tree with perfectly upright branches which give it a gaunt but picturesque and distinctive appearance*

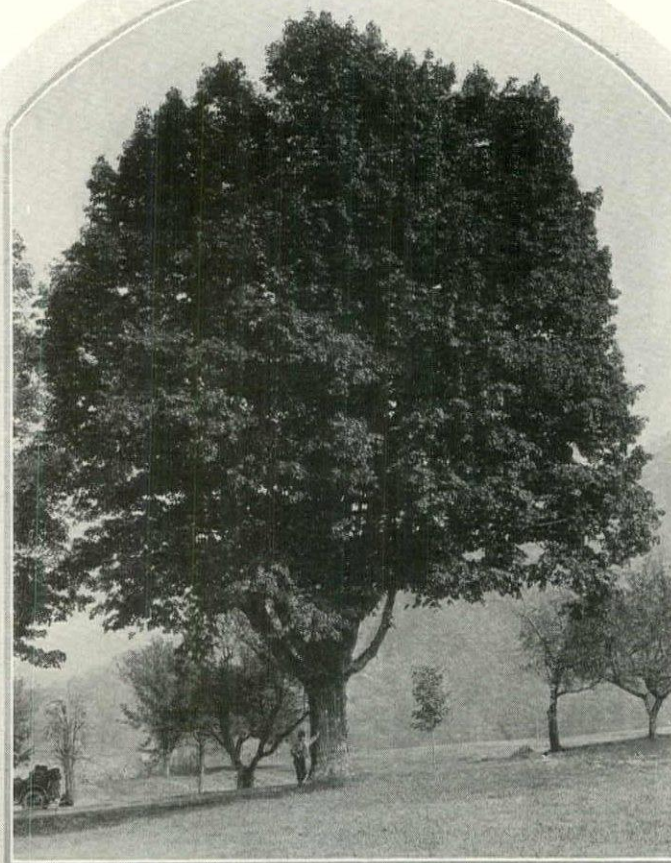


*In *Acer rubrum columnare* the branches are short and so disposed as to make the tree's outline decidedly column-like. This variety has the characteristic bright autumn foliage*

IF the Oak be King of northern meadows and woodlands, the Maple is entitled to rank as Queen. In size of trunk and limb and crown the Maple does not approach the majesty of the Oak, but in shapeliness of growth, in beauty of bark and brilliancy of autumn foliage it excels.

Maples are no mean trees in themselves, for several species exceed one hundred feet in height and in girth of trunk measure fully fifteen feet. The timber lacks the strength and durability of Oak but its usefulness in furniture making, in cabinet and construction work is well-known. Once it was the vogue, and even today Birdseye Maple pieces are highly appreciated.

Maples are multitudinous in species and very variable in habit of growth, character of bark, leaf and inflorescence. They possess many all round



ornamental qualities and some are of great economic value. The autumn tints of the Red and Sugar Maples are one of the most wondrous spectacles that the forests of North America boast, and in the winter the green and white striped stems of *A. pennsylvanicum* and the steel-gray bark of the Red Maple attract the attention of even the least observant. The flowers are usually greenish yellow but in some they are purplish and the fruit in all cases is a two-winged samara, known familiarly as Maple keys. A sweet sap characterizes many species, reaching its greatest development in the Sugar Maple (*Acer saccharum*), beloved by the peo-

The Sugar Maple is one of the handsomest native trees in the Northern States and lower Canada. It may be upward of one hundred feet tall and beautifully proportioned



*The largest of the Old World Maples is *A. pseudoplatanus*, a species which does well in eastern North America. It is especially valuable for withstanding the exposure of the seacoast*



In early spring the blossoms of the Silver Maple are the first to appear. They precede the flowers of the Red Maple by about two weeks, usually putting in their appearance during March

ple of the Northern States and lower Canada. Much history has been made beneath the shade of this most useful tree and if it had speech what stirring tales of love and fight it could tell and of the festive gatherings it has witnessed at the season of sugaring off. Sargent in his *Sylva of North America* states that about four million pounds of Maple sugar and some two million gallons of Maple syrup were made annually in this country, chiefly in Vermont, New York and Michigan. Today, thanks to the cheaper sugar derived from Beet and Sugar-cane, Maple sugar is no longer of great economic importance, yet few there be in the Maple lands of America who will admit that in quality any other sugar approaches that of the Maple tree. To many Americans and Canadians Maple sugar is as dear as is the



Heather and the Shamrock to the heart of the Scotch and Irish. The sugar producing qualities of this tree were well-known and utilized by the Indians, and according to the books it was from them that the French learned the method of sugar making and handed it on to later colonists.

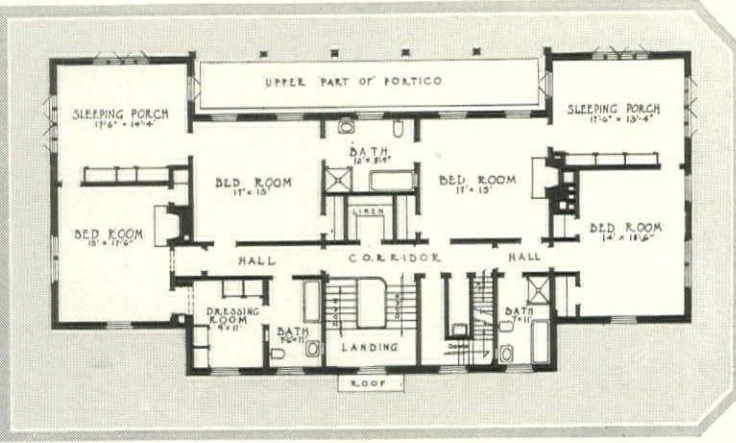
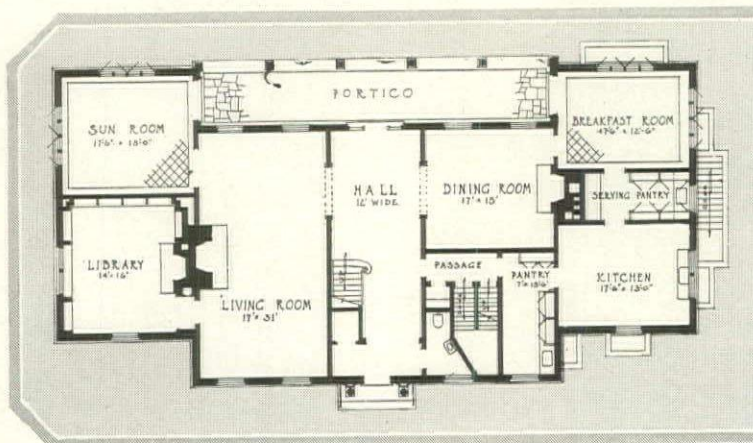
Much is made of the Sugar Maple as a shade and avenue tree in villages and country towns. It is, however, a lover of pure air and is quite unsuited for manufacturing districts or thickly populated cities. At its best in the colder districts it is a noble tree one hundred to one hundred and twenty feet tall with a trunk
(Continued on page 178)

Acer rubrum, the Red Maple, is an abundant native tree ranging from New Brunswick to Florida. This is the species whose leaves change color in late summer



The middle member of the Harrison Jones house follows the traditional style, even to the details of dormers behind the parapet, large windows and the rear hall door with its decorative fanlight. In the wings, long windows are banked together in the English fashion. On the first floor these ranges of windows light a sun room and breakfast room respectively and on the second floor, sleeping porches

A wide hall running from front door to rear portico lends a generous aspect to the first floor. Off this is a large living room with its attendant sun room and library and on the other side the dining room and service, with a breakfast room facing the garden. The open stairway and the broad landing compensate for the narrowness of the long corridor upstairs. Pringle & Smith were the architects





Tebbs & Knell

THE SHADOW OF MOUNT VERNON

Across much of the architecture of our Southern States the shadow of Mount Vernon spreads, with the tranquillity of shadows lengthening on a lawn at dusk. This alcoved porch with high supporting columns and balustraded parapet gives to the residence of Harrison Jones at Atlanta, Georgia, its historic charm and authenticity

HOW TO FINANCE YOUR BUILDING

*Ordinary Sound Business Practice Favors the Erection of a
Residence By Means of Extended Loans*

C. STANLEY TAYLOR

THE soundness of financing the erection of a residence through a system of extended loans is growing more and more widely recognized as time goes on. A residence is a necessity. If it is judiciously designed and constructed and its site is selected with care, it is practically stable in value and becomes a splendid investment from the standpoint of a bank or financing organization. If the prospective home owner is assured of his ability to meet his obligations as they fall due, there is no good reason for deferring the satisfaction of possessing his own dwelling.

It is the purpose of this article to answer the five important questions which arise in the mind of a prospective home builder who is unacquainted with the advantages and means of mortgage financing, and to point out certain safeguards and precautions that will assist in a consummation of the project. The questions are: (1) Is it safe to borrow? (2) Is it economically sound? (3) How much can be borrowed? (4) Where and how to secure mortgage loans, and (5) What does it cost to borrow for the purpose of home construction?

SOUND ECONOMICS

The safety and economic soundness of financing home construction are both attested by the fact that by far the great majority of homes are today built with the aid of mortgage funds, from the lowest cost dwellings to expensive country estates. Banking laws and regulations have largely removed the hazards of unscrupulous lending on real estate, and even foreclosures are surrounded by every possible protection to the home owner, who is granted a long period of redemption—generally six months or so—during which time he can raise funds to meet his defaulted obligations and regain title to his property. Only when the home owner obligates himself beyond his means or income is borrowing hazardous, and even this likelihood is diminished because of the care with which the lenders investigate an applicant's ability to carry his intended investment and to meet his payments.

Home ownership is universally recognized by economists and sociologists as eminently sound and desirable for every family, limited only by the necessary consideration that the cost of the home be within the means of the owner. For properties of equal value, ownership is less expensive than renting, and for properties of equal size, quality and net cost, home

construction properly handled is usually less expensive than buying a completed property. It is hardly necessary to go to any length here to point out the many reasons that make house construction a desirable enterprise, even when it is necessary to borrow through mortgage sources in order to secure sufficient funds to meet the required cost. In fact, it is far better from a national economic viewpoint for families to assume the obligations of home ownership through mortgage financing than to indefinitely defer it during the long period that is usually necessary for the accumulation of sufficient savings to own a house free and clear of obligations.

Funds can be borrowed for this purpose through first and second mortgages, or, more rarely, through land contracts, to a maximum of from 70% to 80% of the total sound value of the property as completed. The first essential step toward residence construction, therefore, is that the prospective owner possess a building fund equal to from one-fifth to one-quarter of the total cost—this amount representing the owner's equity. The equity is also a measure of the protection which the lenders or mortgagees have as additional security for their loans. In the event of foreclosure due to the owner's defaulting in the payment of interest or principal in accordance with the terms of his mortgages, this equity must be sufficient to absorb the possible losses in real estate values which may occur in the interim, or which may develop from the necessity for a forced sale of the property at an unfavorable period. If real estate values are maintained and a favorable sale can be made, the owner may actually receive in the event of foreclosure a large part if not all of his equity from the proceeds of the sale after his mortgage obligations and the cost of foreclosure have been paid.

TYPES OF LOANS

Loans for home construction are of two general classes—first mortgages, which have a prior interest in the property, and second mortgages which are junior to the first and are called junior loans. A first mortgage may be either one of two types; a "fixed" mortgage, in which the interest only is paid during the life of the mortgage, and the principal is repaid upon its expiration, and the amortizing type of mortgage, which calls for payments of both interest and principal at regular intervals so that the mortgage is entirely amortized or paid off during an agreed period. The "fixed" type

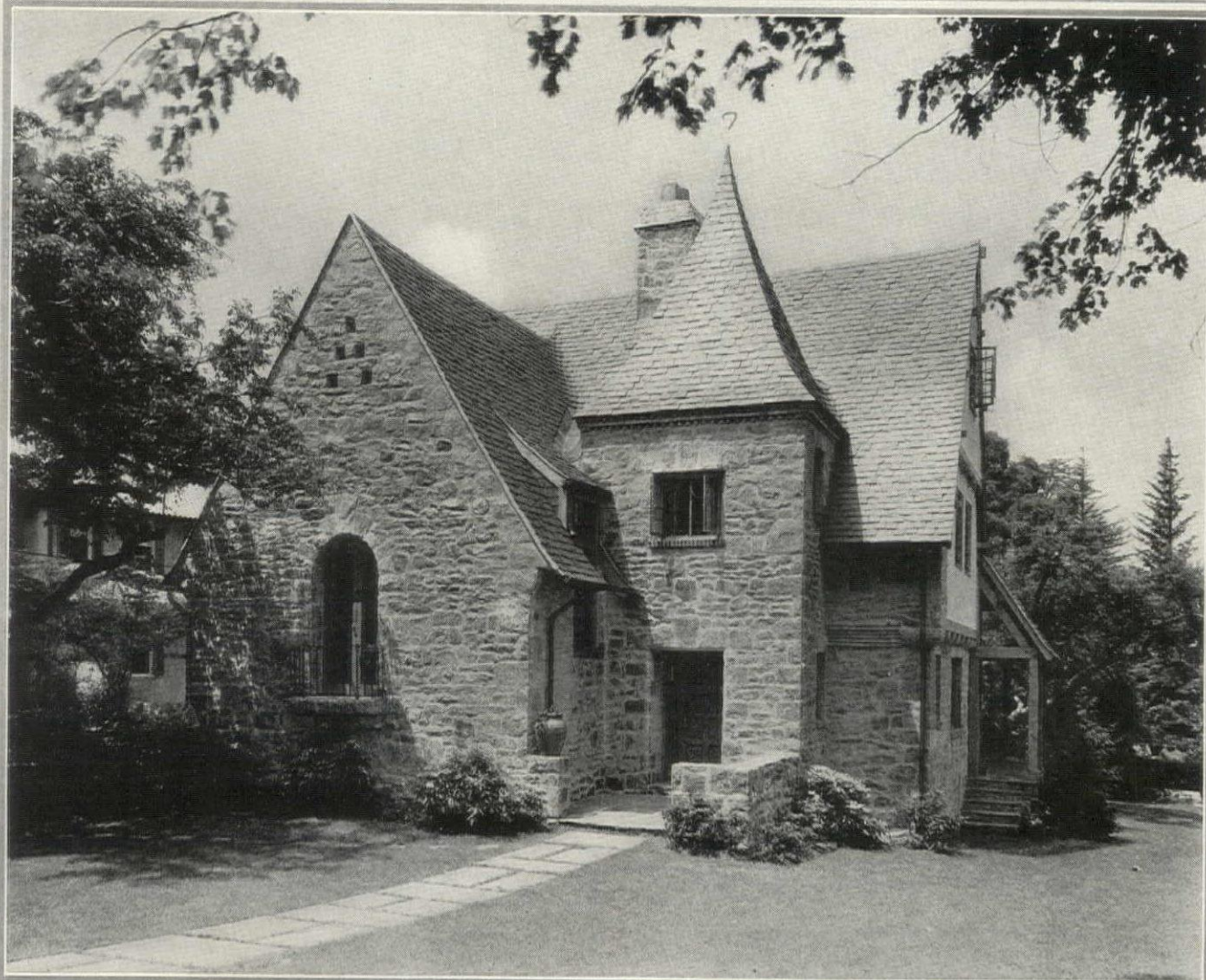
of first mortgage, which is frequently extended from year to year by mutual agreement between the lender and the borrower, ranges from 50% to 60% of the total sound value of the finished property. The amortizing type of mortgage, which is the kind usually offered by Building and Loan Associations, may range as high as 70% to 80% of the total value of the property, due to the fact that amortizing of the loan gives added security to the lender, who receives back a part of the principal at regular intervals, and thus is less subject to the hazards of depreciation in market values which might conceivably occur before the mortgage is completely paid off.

OWNER'S EQUITY

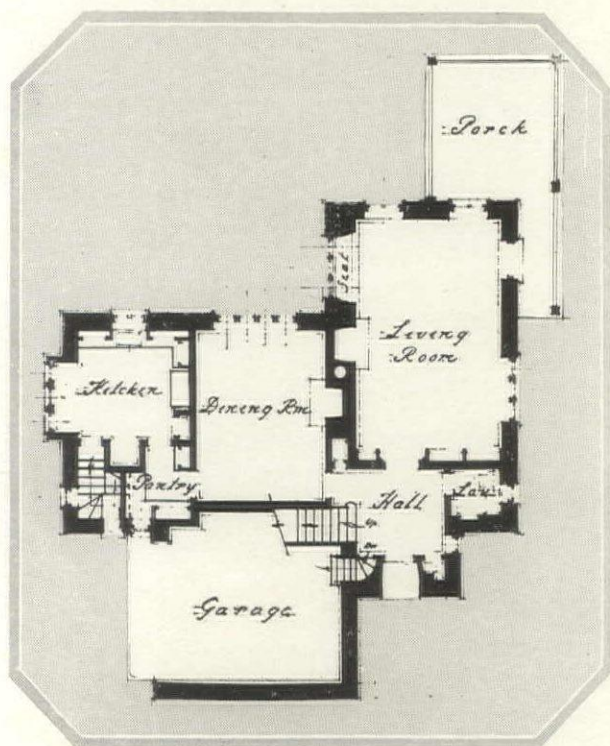
When a fixed type of first mortgage is employed, the difference between the amount raised through a first mortgage plus the owner's equity, and the total cost of the property can usually be borrowed under a second mortgage, which may represent from 10% to 25% of the cost of the property, depending upon the amounts available through the other sources. The risk involved in second mortgages due to the senior position of the first mortgage in the event of foreclosure and the higher cost of handling second mortgages result in making this type of loan more expensive to the home builder than a first mortgage.

Special note should be taken of the Building and Loan Association type of first mortgage. Typically, these associations require a monthly payment equal to 1% of the principal of their loan. The first year one-half of the monthly payment is applied as interest to the loan, and the other half reduces the principal. The second year less than one-half of the monthly payments is required for interest and more goes toward the principal because the principal has been reduced during the previous year. In approximately eleven and one-half years these continued monthly payments result in completely wiping out the mortgage. Since the principal is being constantly reduced, the actual money spent for interest on the amortizing type of mortgage is less than that paid out for interest on a "fixed" type of mortgage over an equal period of years. For example: Interest on a \$10,000 "fixed" mortgage at the end of three years at 6% will amount to \$1,800.00. On a typical Building and Loan Association amortizing mortgage, the actual outgo for interest in

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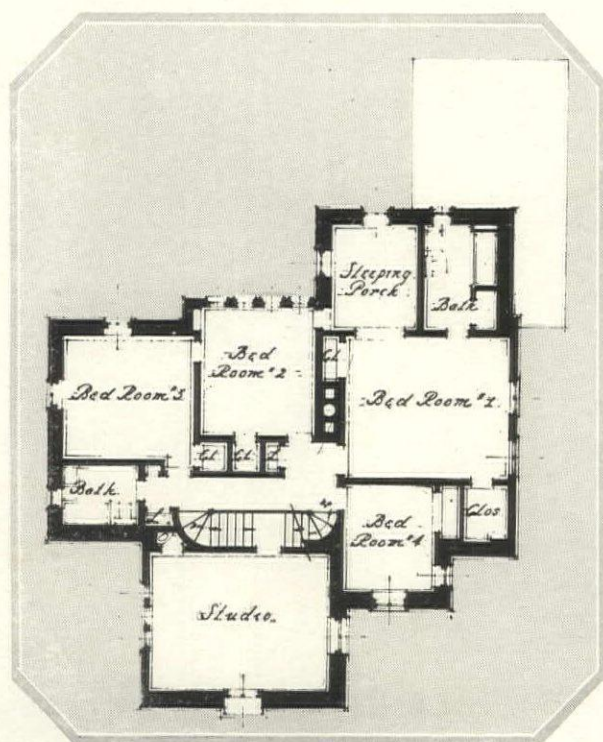


Samuel H. Gottscho

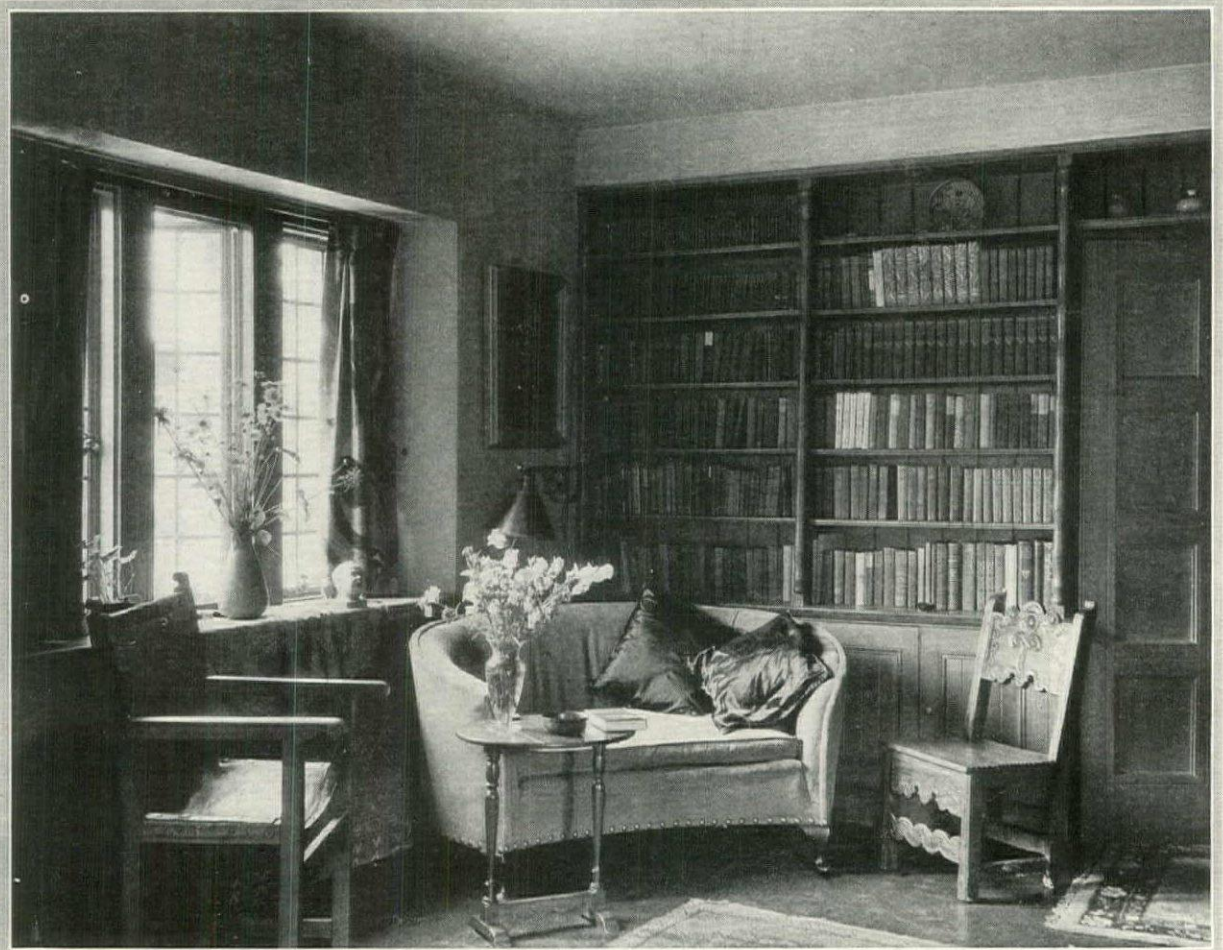


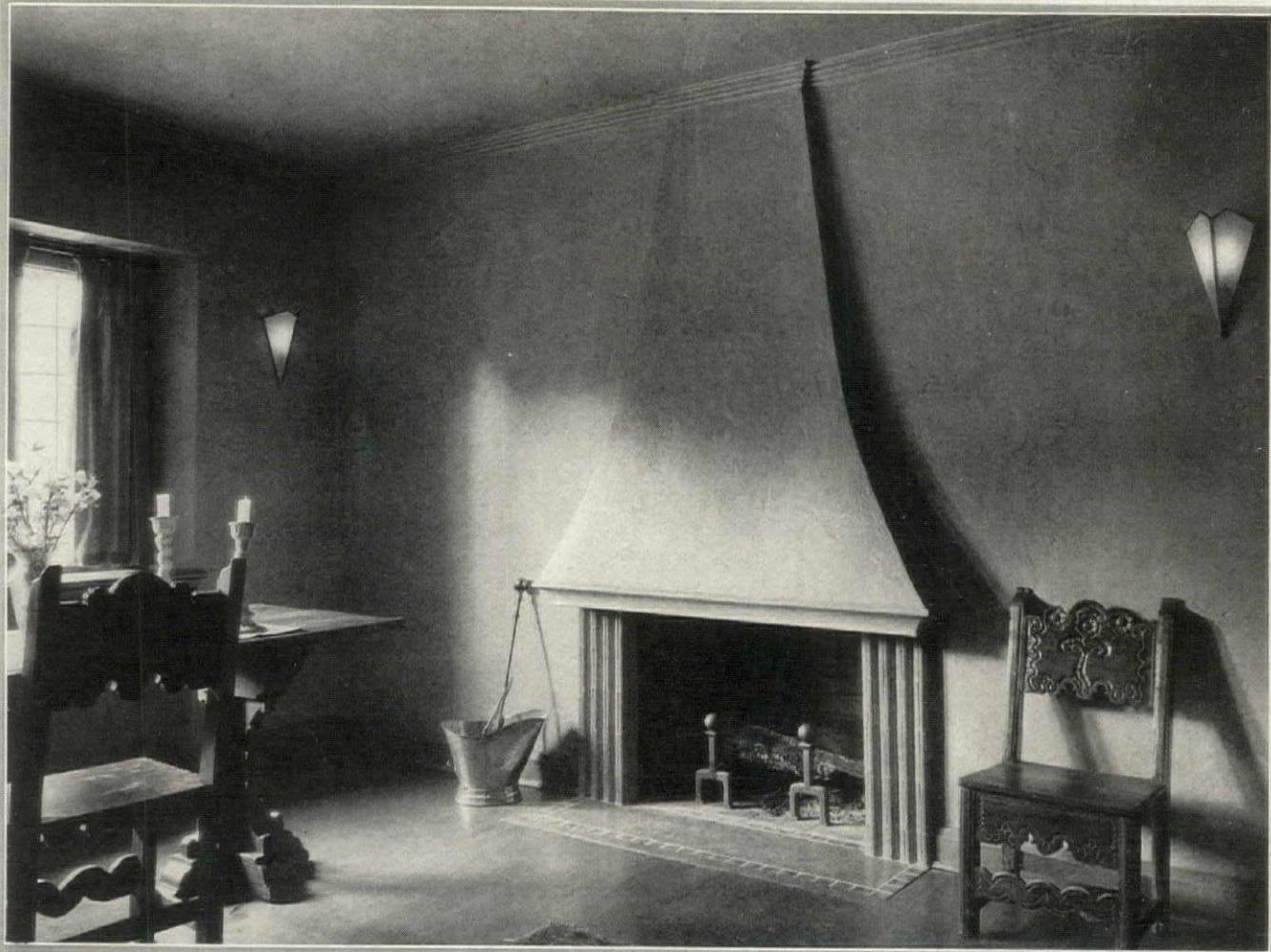
The Julius Gregory house is of slightly whitewashed stone with black slate roof. Deep door reveal, arched studio window with balcony and a well proportioned tower heighten its interest. Other views on pages 81, 112 and 113

The rooms throughout are compactly arranged, with entrance to the studio from the stairway between the first and second floors. The sleeping porch is accessible to the master bedroom and the children's room adjoining



DERIVED FROM THE FRENCH TRADITION





Samuel H. Gottsche

(Left, above) The dining room has a western exposure and overlooks the rear lawn and garden. It is treated simply, its dark oak furniture harmonizing admirably with the atmosphere of the room. Against soft textured walls in a warm tone is a decorative painting by Mrs. Gregory



(Opposite) Restrained modern touches are found in the moldings at the ceiling of the living room and the bookcases at one end with the cupboards below them. Here, as elsewhere in the house, effective use has been made of deep window reveals. The walls are slightly textured

(Above) The dining room fireplace is clearly modern in detail. Above sides and hearth of bright red tiles which key up the room pleasantly the full plaster hood rises in sloping lines to the ceiling with its simple molding. The lighting fixtures are modern and the curtains echo the tile color

Black and gold tiles are used for the fireplace in the living room. Simplicity and directness are everywhere, yet there is no suggestion of austerity. Against the softly textured wall above the fireplace hangs Mrs. Gregory's painting of her two boys, a colorful portrait framed in black

OUR NEW ELECTRICAL EQUIPMENT

*Among Today's Electrical Household Devices Are Some Which
Merit Special Consideration And Care*

ELIZABETH HALLAM BOHN

PASSING through the electrical section of one of New York's great department stores, one cannot but marvel at the ease with which we accept as a necessity today the luxurious novelty of yesterday. For around the now wholly familiar major labor-savers—the laundry equipment, refrigerators and vacuum cleaners—are grouped a bevy of smaller, more youthful devices. Percolators, grills and irons have long been with us; their novelty lies only in their riotous touches of color, gay as an August garden, in keeping with the decorative note of the moment. But the merry little volts and amperes and watts—which have entered our homes and hearts as easily as they have found their way into our vocabulary—are now prepared to do more than press our clothes and get our well-ordered breakfast. They dry our hair or warm our hot water bag with the same delicacy and ease with which they brew our coffee. In our own homes they refresh us through vibrators and violet rays. They even shake our cocktails. And through their magic every possible culinary task, once performed for us by loving or menial fingers, now holds sociable possibilities of delightful electrical adventure.

THE NEW TECHNIQUE

For efficiency and electricity are almost synonymous in our new technique of house-keeping. The new generation of servants uses with growing confidence the larger electrical appliances which their forebears would have considered the tools of witches. And where electricity alone must carry the menial tasks of the smaller home, it has proved itself an economical and faithful servant, trained by the rigid task-master Science to perform its tasks well.

Time was when we screwed a double or triple plug into the lamp socket and called it "electrical convenience". The cord of the electric iron would flap and kink as it dangled from its lofty source. Or we tried to attach the percolator, grill and waffle iron to a single socket with the inevitable and mysterious result of a "blown" fuse. Now wall and floor plugs give greater comfort to operation and more safety to the electrical system. For the light socket can carry fewer appliances simultaneously than can an outlet. The latter taps directly into the circuit of current and draws upon its full capacity of fifteen amperes. The circuit is the unit upon which the use of all our various electrical devices must be planned.

Pile upon a single circuit a radiant heater, electric iron and fireless cooker, which combined total far over the fifteen ampere current limit, and that guardian of the circuit, the fuse, will give instant warning of overheating wires by melting its bit of amalgam and shutting off the current. Distribute these silent servants through the house on different circuits and each will do its tasks peacefully and without trouble. The wise home builder will consult his architect's blue prints for the number of circuits he has provided. They should be so arranged that the combined use of different appliances need be given no more thought than the flow of water from several faucets. Special wiring should care for heavy equipment.

CAUSES OF TROUBLE

If the repair man is summoned following the blowing out of a fuse, he will look for any of the other troubles which sometimes cause this inconvenience. A socket switch or terminal post may be worn out, a cord may be kinked or frayed, allowing the magic essence to take the quickest path back to the earth whence it came, through a "short circuit". Or perhaps some appliance needing heavier wiring—a water heater or a range—has been connected to the regular fifteen ampere circuit. Or something may have gone wrong with the wiring itself.

Selecting electrical equipment is a fascinating pastime. But past the charm of glittering nickel and the appeal of gay colors we must look to the prosaic nameplate which carries the practical message of "volts" and "watts". Electricity enters our homes under certain pressure or voltage, varying with locality. All equipment bought must have stamped upon it a similar voltage to give us maximum service. And as some appliances must be adapted for "alternating" or "direct" current (a technicality of production known to the engineers as AC and DC) knowledge of which type supplies one's home should also be ascertained.

The figure given in "watts" is the measure of current which the appliance will require, and is simply the product of the amperes times the volts, or in other words, size of the electric current times the pressure needed to run the apparatus. From 25 watts on a drink mixer to 1100 watts on an ironing machine the wattage figures run—the appliances which create heat as their excuse for being consuming of necessity more current than those merely motor driven. This wattage times the current rate charged lo-

cally will give the cost of operation and will help decide the value of a tempting pancake griddle or an electrical egg-beater.

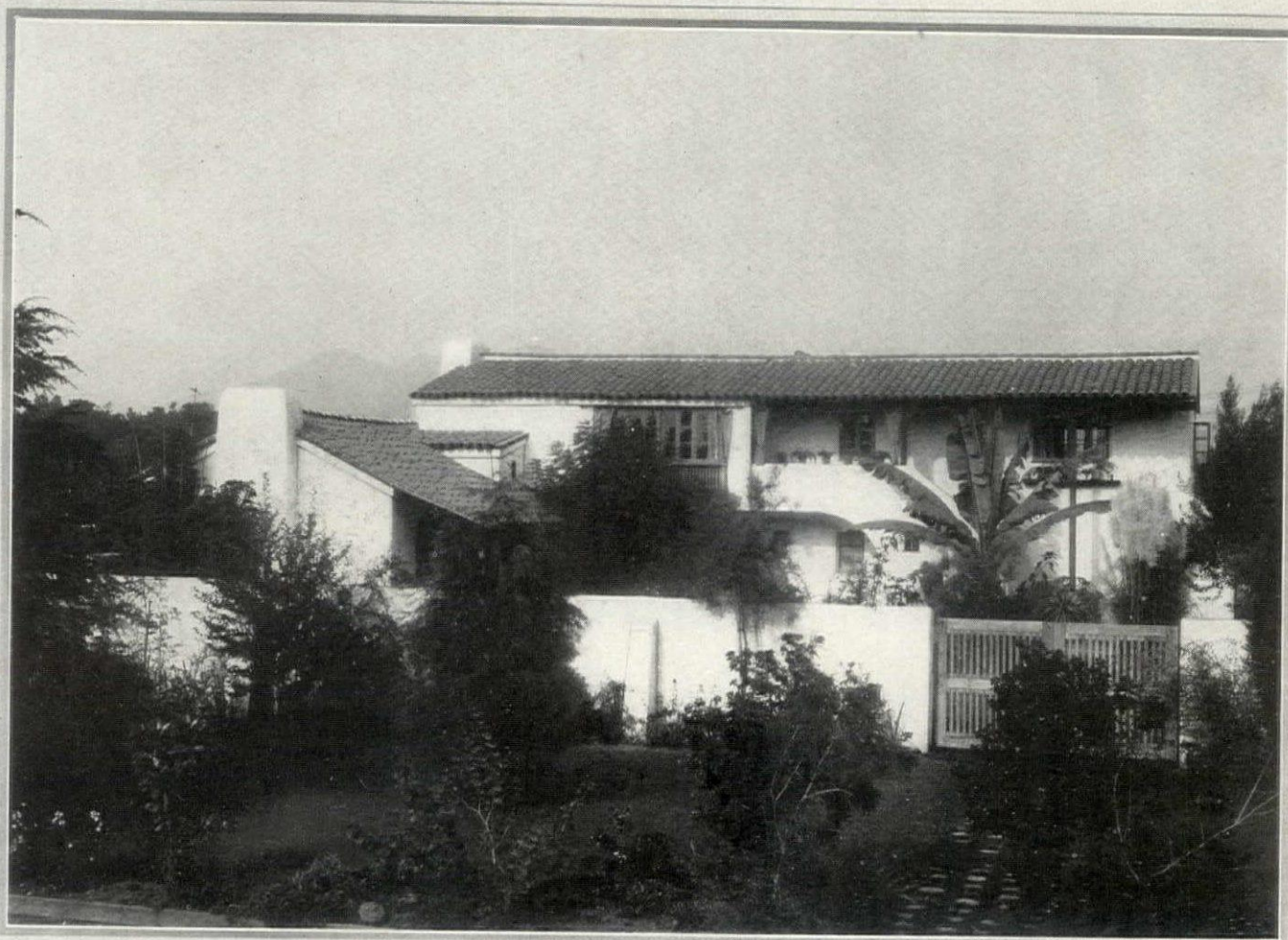
Recently we talked with a seasoned salesman-demonstrator who handled every type of equipment in one of the large electrical showrooms. In discussing the use of the larger appliances by servants he emphasized the fact that if the purchaser herself understood the machine reasonably well and had confidence in it, she could usually overcome the superstitious fear that had formerly caused Bridget and Ingrid and Victoria to prefer their own stalwart muscles to electric current as a power generator. Easy, step-by-step demonstration and a sympathetic attitude soon gave them confidence to use the devices and take pride in their care.

The smaller cooking and heating devices are almost damage proof, provided the heating element is not allowed to get wet and the cords are hung straight when not in use so the delicate wires cannot get frayed out and bent. Protective plugs melt under overheating and cut off the current supply when human hands neglect to do so; crumbs and dust are burned up, and strong and sturdy construction is proof against all ordinary wear and tear.

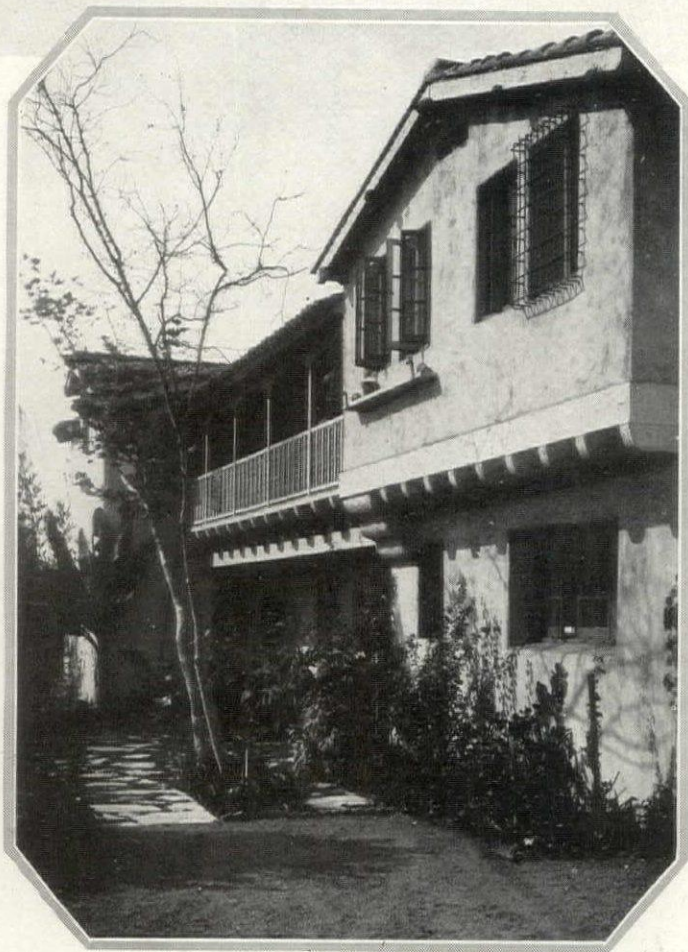
RULES OF USE

Attached to every standard appliance comes a priceless instruction tag giving special directions for its use. The warning not to wash the waffle iron, the suggestion that hair or string choking up the vacuum cleaner brush will put it out of commission until they are removed, or directions for oiling machines with moving parts—these specific directions are the substitute for the servicing of the larger equipment. The salesman had smiled as he mentioned these instructions. "When", said he, "will we learn to write electrical directions so that our women customers will not only read but keep them? For they are the key to permanent satisfaction. Too often they are lost and the manufacturer is blamed if the machine does not take care of itself".

Because attention has been reduced to a minimum, we forget that our "silent servants" must still rely on human brains to do their thinking and supply their simple needs. Some genius of the future will no doubt add brain cells to their mechanical perfection. For the history of electrical development in the home would indicate that anything we demand in the way of electrified convenience will eventually come to us.



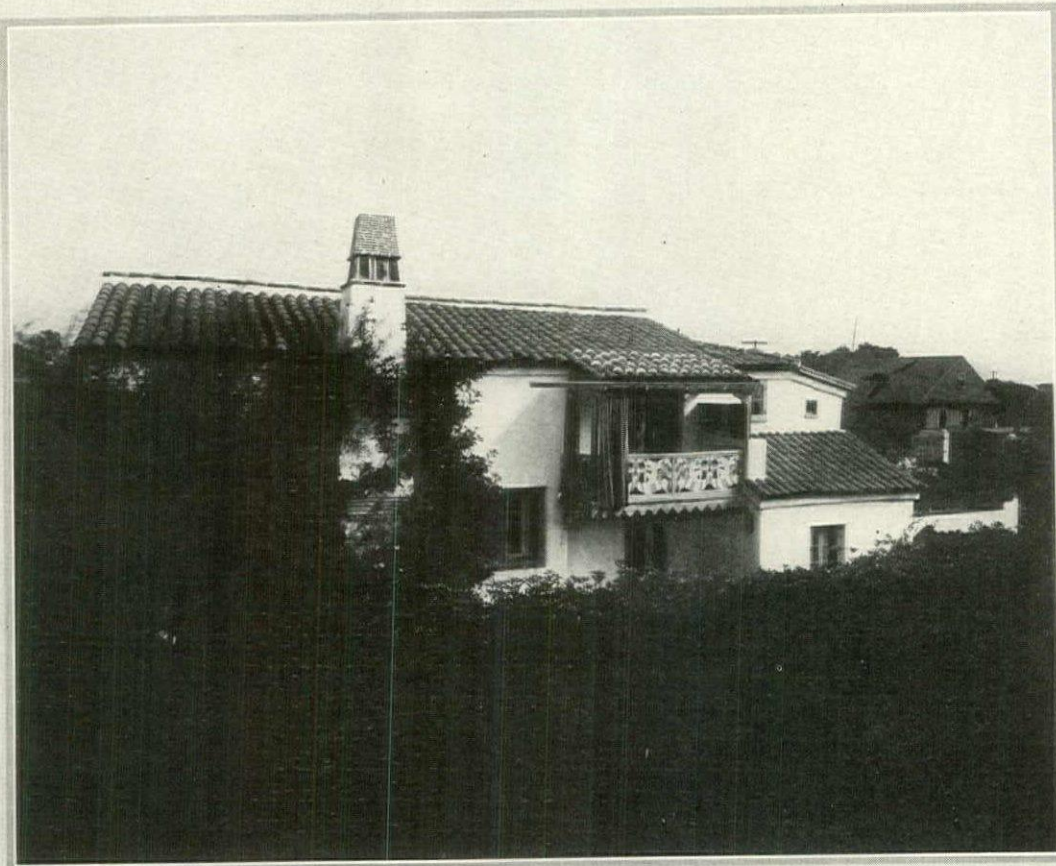
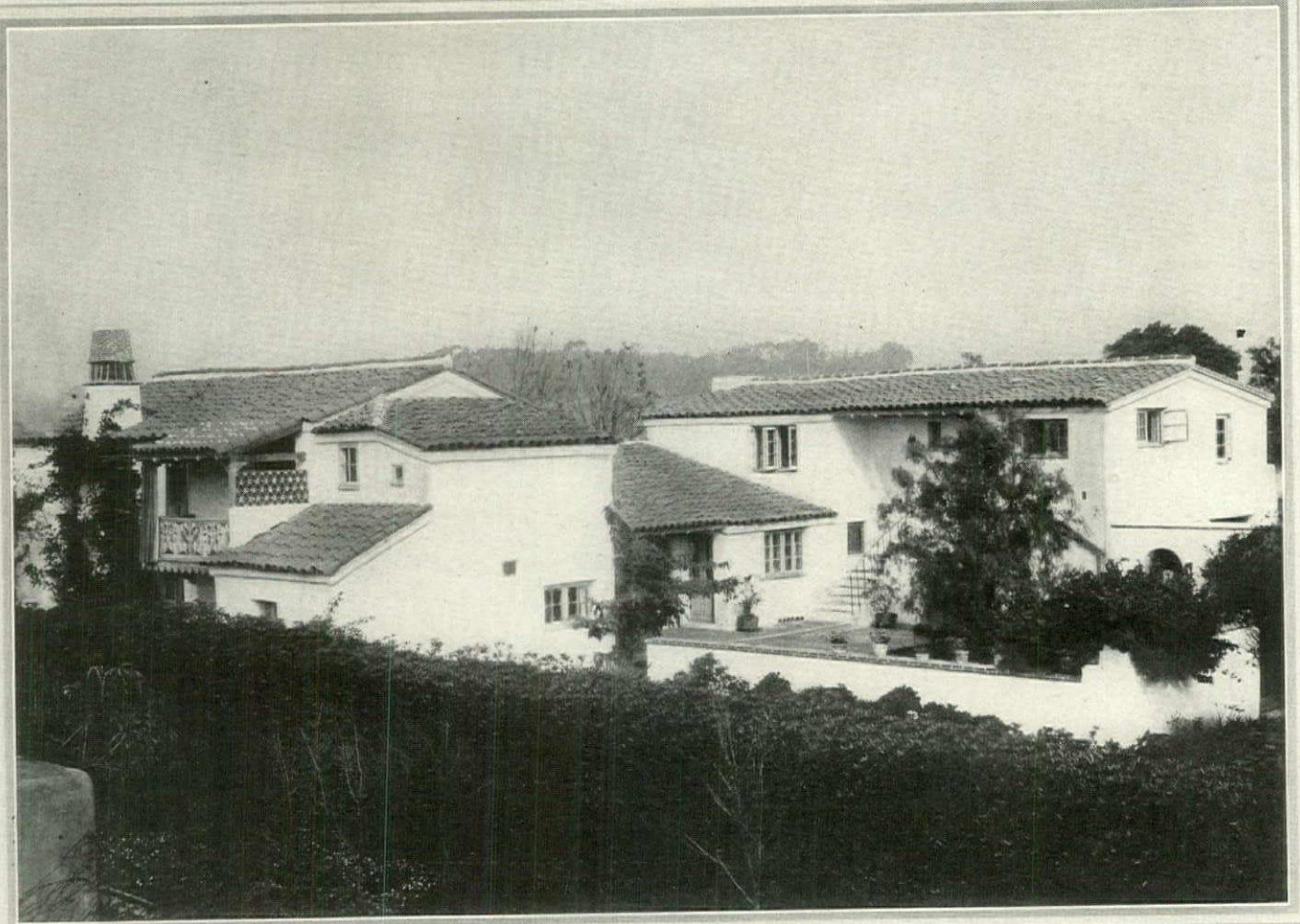
MILES BERNE



Tradition is a stubborn flower. Not always does it transplant easily. Not always does it assume the age and the ease in its new environment that its fondest designers may hope for it. Yet, at Santa Monica, it has been made to thrive happily under the able direction of John Byers, architect. On this and the two succeeding pages are shown six of his houses, all of them designed in the transplanted Mediterranean tradition

The residence shown at the top of the page is the home of Mr. and Mrs. Edward Merritt at Brentwood Park, and the lower one is the home of Donald Armstrong at Santa Monica. In the former the sweep of the outside stairs and the gallery leading to a glassed sun porch have been made a feature. In the latter, the wooden gallery and the exposed timbers supported by brackets are in the old Californian style

TRADITIONAL DESIGN AT SANTA MONICA



Adobe, the native sun-baked brick, was used to build the Gorham house at Santa Monica. The property is enclosed with a wall extending from the wings of the house. Outside stairs, a porch under the eaves and red tile roofs above whitewashed walls create a picturesque air

A detail view of the rear of this house shows some unusual details. The chimney is built out from the second story and narrows to a top of pan tiles laid in an amusing design. The upstairs porch has a decorative balustrade which is painted in Saracen colors. John Byers, architect



The two views on this page show the home of Clifford Cole, at Santa Monica, where another version of the Mediterranean style is used. Here the front façade is long, flat and rangy, with the details so placed that shadows play their part in the architectural scheme

Tinted stucco predominates in this house, with red tiles second and wood a poor third. But the wood is used where its intrinsic beauty can always be observed—in doors and in the stairs that sweep up the rear wall to a little hallway on the second floor. John Byers, architect



Harington House, in Gloucestershire, carries a parapet on its front, and it is an effective item of the composition. The drainage system is back of it



PARAPETS INSTEAD OF EAVES

*This 18th Century Architectural Elegance Deserves the Consideration
Of Those Planning to Build Georgian Houses*

COSTEN FITZ-GIBBON

THERE is no one particular of house building, so far as our own part of the world is concerned, that is more purely a matter of taste than the way in which that exterior part of the structure is dealt with where walls and roof meet. So long as the construction is sound and durable, and so long as the shedding of rainwater and snow is properly taken care of, we are free agents in the choice of design.

With the strong bias in America towards one phase or another of Georgian domestic architecture, a more or less projecting cornice with eaves extending beyond its uppermost member has gradually acquired the sanction of an almost inviolable custom. Although it was not unknown, the parapet as an alternative to eaves never gained wide popularity in the Colonial period, probably because most of the local builders were naturally partial to doing things in the manner to which they were best accustomed and, therefore, preferred to construct cornices and eaves rather than parapets.

At a later date and, indeed, until quite

recently, the general prevalence of the eaved type of mid-Georgian or English Palladian mode tended still further to entrench the convention of eaves. Hence it is not surprising that many people came to look upon eaves as an item of necessary structure, every bit as necessary as the rafters and purlins of the roof. At the same time, the parapet seemed to them an impracticable innovation that might possess the cachet of style, it is true, but would not work under stress of unusual weather conditions.

Now, however, that people are turning with ever increasing interest to the late Georgian phases as a source of inspiration, and especially to the Regency mode, the parapet as a significant factor of composition is receiving more serious attention, for the parapet was an oft-recurring feature of domestic architecture both in England and America at the end of the 18th Century and in the early years of the 19th. Unfortunately, through the vagaries of chance, the majority of good American examples have disappeared, but they were exactly the

same in aspect as their counterparts in England. In England the parapet was used in both city and country all through the 18th Century. In fact, it is easy to find plenty of instances dating from Queen Anne's time. Its special popularity, nevertheless, belongs to the very late period when the Regency manner was at its height.

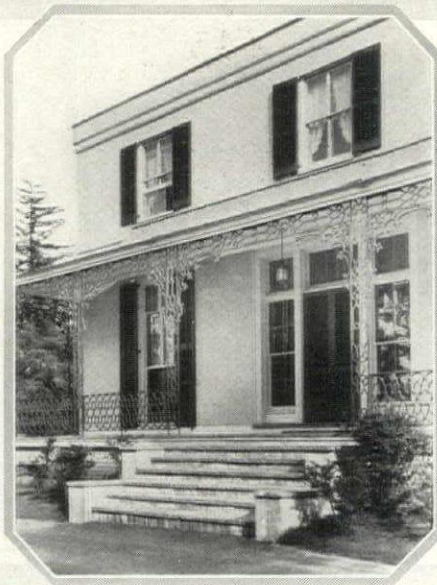
Having accepted the parapet as an item of style for possible consideration, intending house-builders wish to be assured that it will not cause them trouble nor impede roof drainage. The objection most commonly urged against the parapet by those not familiar with its construction is that it is not practicable in the American climate. It may work very well in England, they say, but it will not work so well here because it forms a pocket that holds the snow. When the snow begins to melt and turns to slush underneath, the drains are clogged and the water then backs up under the slates or other roof covering and causes leaks.

This sounds very specious, and undoubtedly something of the sort would happen

In remodeling Kenwood, at Bethayres, Pa., the overhanging eaves were removed and the roof was finished with a simple unbroken parapet



if the parapets were made as they sometimes are in England where the weather conditions are not generally so exacting in this respect. But there is no need whatever to construct the parapets in such a way that they form menacing pockets to get filled with snow and back up slush and water, with all the consequent inconveniences. Whether the parapet is so designed as partially to conceal dormers behind it or whether it is used with an uninterrupted roof slope, there is no occasion for any structural impediment to prompt and efficient drainage. The diagrams on page 124 indicate better than long verbal explanation the method of struc-

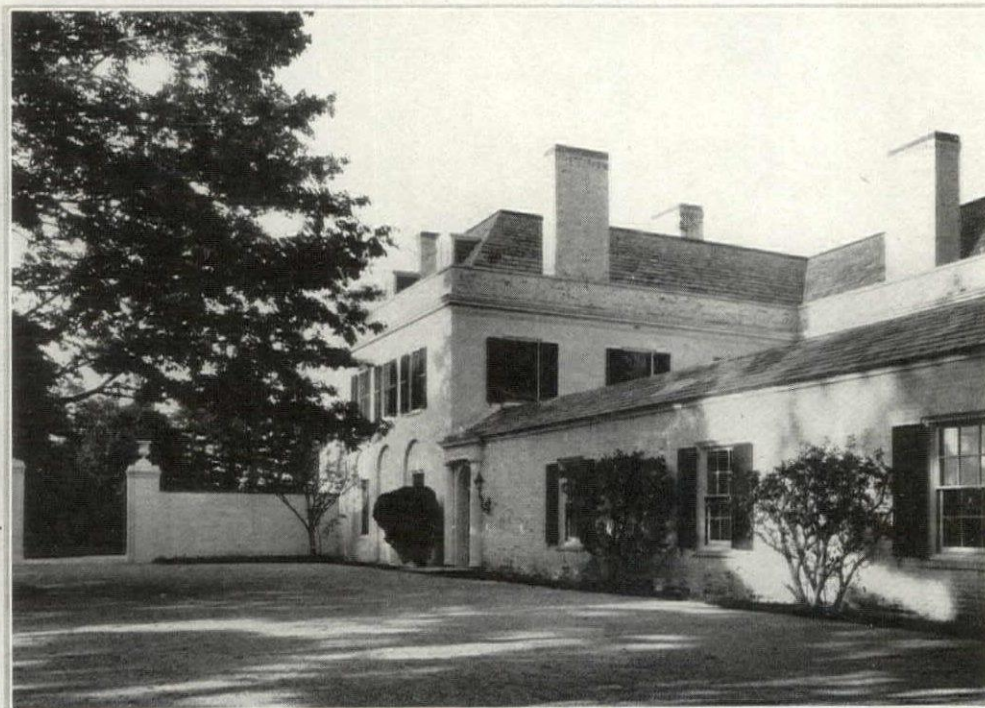


ture in either case. Both examples are taken from houses recently built in New York and Pennsylvania. At Waref the dormers are partially concealed by the parapet, their sills being lower than the parapet crest; at Kenwood the high part of the gutter is almost flush with the crest of the parapet while the low part is only a couple of inches below it so that there is no possible chance of having any snow pockets.

With the mechanics of the situation disposed of, it remains only to point out the several different ways in which the parapet may be treated on the score of architectural

(Continued on page 124)

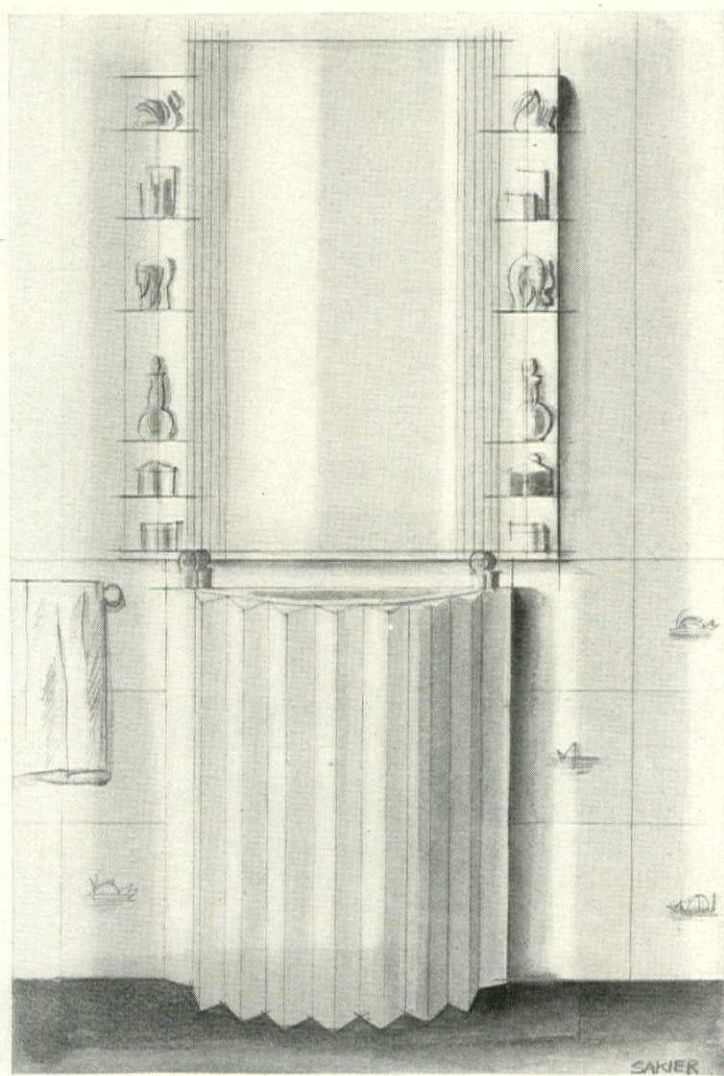
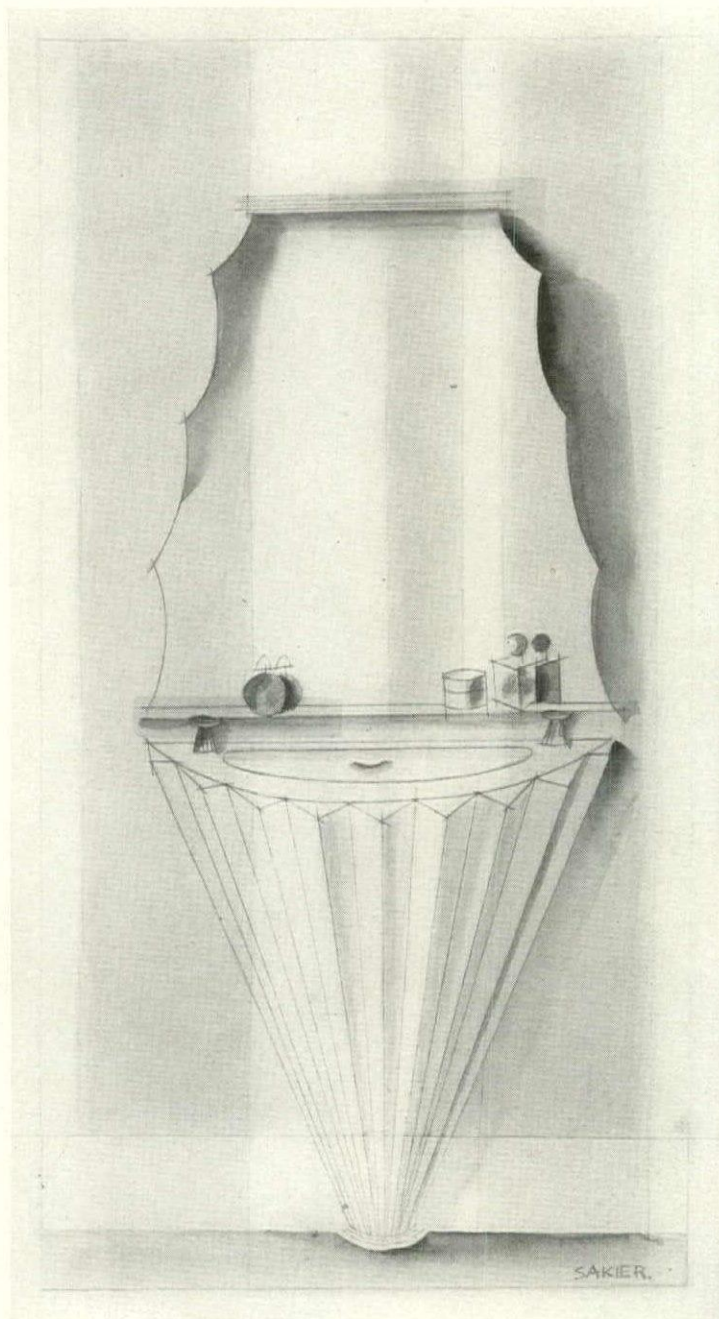
(Middle) Before the eaves were altered into a parapet at Kenwood the upper windows were in much shade. Leigh French, Jr., architect



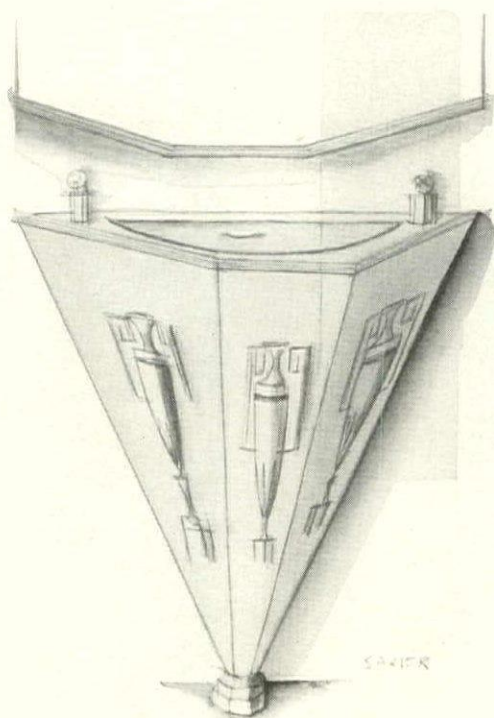
At Waref, Purchase, N. Y., the parapet is of brick with a stone coping and continues around the house. Leigh French, Jr., architect

MODERNISM FOR BATHROOMS

Designed by George Sakier, the modern washstands sketched on these pages offer suggestions for bathroom equipment. At the left is a geometric form featuring a tinted porcelain base with silver fittings. Tube over the mirror, of chromium-plated brass, conceals the lights



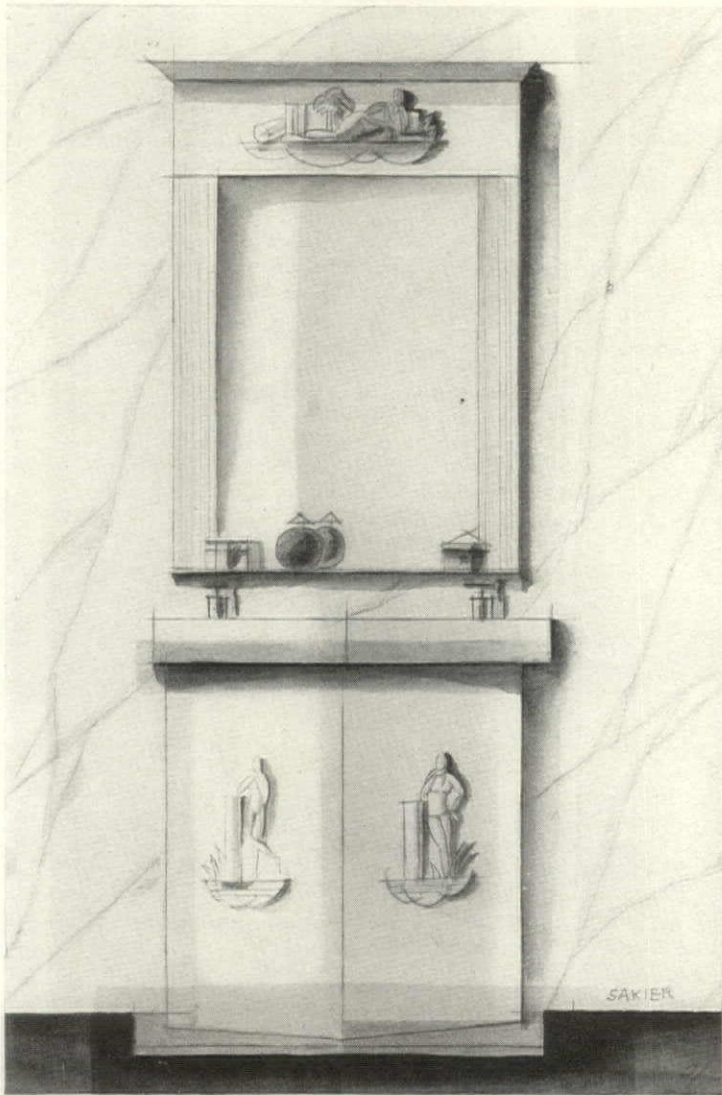
(Above) This interesting application of the geometric style achieves grace without undue severity. The mirror is a single sheet of glass decorated with etched lines; on either side are étagères composed of triangular glass shelves backed with mirrors. The tiles are painted glass



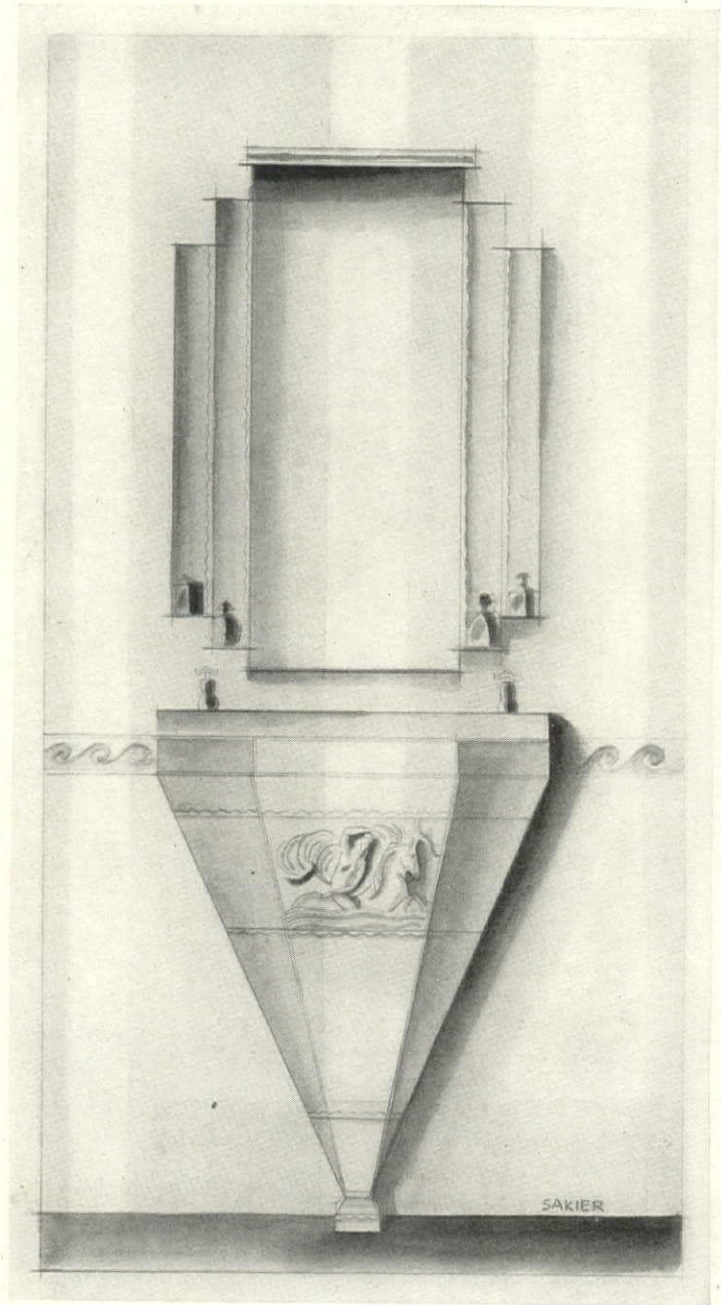
The washstand sketched at the left is a graceful form designed especially for a small bathroom done in silver and crystal. Although inspired by the Directoire style, this model has the sophisticated simplicity of modern silver. It is of nickel plated copper with ornaments in relief

NEW DESIGNS IN WASHSTANDS

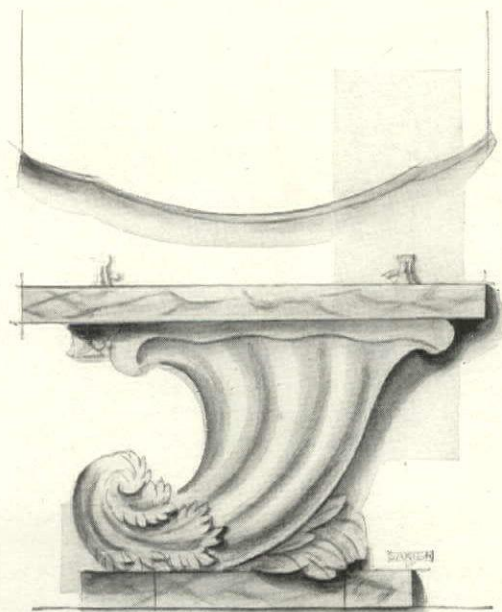
Below is a 20th Century version of an 18th Century style. Although inspired by the Classic Revival, the whole is very modern in feeling. The base is yellow marble decorated with romantic appliques in black, treated modernistically. The mirror frame is in yellow and black



At the right above is a decorative washstand suitable for a small bathroom or dressing room. It may be made of either slabs of mirrored glass or sections of black glass. The ornamentation consists of a metal figure in relief on the center panel. Mirrored shelves flank the simple mirror



The washstand sketched at the right makes interesting use of the horn of plenty motif in design. Used in pairs, this fixture would be an effective model for a double bathroom. It is made of zinc, the stand and the basin sections being yellow marble. Designs by George Sakier



The GARDENER'S CALENDAR for NOVEMBER

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if,

for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

THERE is still time for Peony planting. Good roots properly set now in the right location and soil should produce some bloom next year and make a really fine showing the year after. Soil for Peonies should be prepared at least eighteen inches deep, as the roots develop considerable size. It ought to be well enriched with really old manure or, failing this, coarse ground bone. Good drainage and a soil that contains plenty of humus are important, as also is plenty of sunlight. The roots should be set with their eyes between two and three inches below the surface. Deeper planting generally means few or no flowers. A light mulch of litter or dead leaves is advisable for the first winter.

The transplanting of the majority of deciduous trees and shrubs is another timely garden activity. Plenty of water should be given while setting out and at necessary intervals until the ground freezes. The stock ought not to start the winter dry.

Most if not all of the vegetable garden crops are over by this time and there is nothing to interfere with cleaning up the ground where they have been growing. All dead stalks, roots, etc., ought to be raked up and burned, and if the soil is inclined to be heavy you will do well to lime it, fork in some coal ashes and let it lie rough.

If you have been growing French Endive or Chicory, take up the roots now, cut off the leaves and the lower third of each root, and stack them upright with soil in a good-sized box. If the crowns come just to the surface of the soil and the box is placed in a dark part of the cellar, a little watering is all that will be needed to start new crops of well blanched leaves.

SECOND WEEK

THE hardy border without Delphiniums misses one of its greatest opportunities for achieving early summer beauty. Even in sections where these splendid perennials are hard to grow to perfection because of blight and kindred troubles it is worth a real effort to achieve them in all their blue magnificence.

If you have had Delphinium difficulties in the past, try treating each clump now with a powdering of dry Bordeaux Mixture scattered on the soil immediately around it, followed by a light top-dressing of coal ashes. This plan has succeeded for other gardeners and it may be the means of forestalling trouble in your border, too.

To precede the Delphinium show next year there is nothing quite equal to the Breeder, Darwin and Cottage Tulips. Good-sized groups of these May-flowering species are a satisfying feature of any hardy garden.

Early November is the best time to plant Tulip bulbs. They should be set about four inches deep in well-drained, light soil moderately enriched with ground bone. About their only enemies are the ground-moles and the field-mice which often follow destructively along the tunnels which their fellow-conspirators make. The surest protection against both these pests is to plant the bulbs in wire baskets of heavy, small mesh.

If you are putting in a Rose bed this fall, don't forget to give it plenty of deep drainage. A high location usually takes care of this requirement without special preparation, but if the matter is at all in doubt you had better put in at the bottom of the bed a layer of stone overlaid with one of coal ashes and then fill in with rich soil.

THIRD WEEK

LAWNS, like any other feature of the planting, need enriching at times if they are to look as they should year after year. Grass roots consume soil food just as do other plants and they are quite as likely to be starved if the supply runs low.

One of the best ways to maintain a lawn's health is to top-dress it every fall with a little good loam and a scattering of wood ashes or blood-and-bone. This will perform the triple service of keeping the roots well covered, leveling off slightly uneven spots, and replenishing the essential supply of plant food.

Before cold weather comes, give all the Rhododendrons and other broad-leaf evergreens a thorough soaking with water and then put on a good mulch of dead Oak leaves, Pine needles or peat moss. It is extremely important that these plants shall have plenty of moisture around their roots at the time the ground freezes hard.

Speaking of soil moisture and freezing, it is well to remember not to attempt carrying anything through the winter in pots exposed outdoors because of the injury they will probably suffer as a direct result of the cold weather. When soil freezes and then thaws it expands, and when this expansion is checked in its lateral course by the sides of a pot one of two things occurs: either the pot is broken or the plant is heaved out at the top along with some of the soil. Either result is damaging.

While thorough garden neatness calls for gathering up all of the fallen leaves, it is advisable not to remove those which the wind has blown in among the shrubbery. These constitute a useful winter protection.

FOURTH WEEK

IT is quite generally known that the real purpose of the winter mulch is to prevent alternate freezing and thawing of the ground, and not to exclude the frost at all. When the right sort of material is applied at the right time it does a lot to stabilize soil conditions.

Obviously, therefore, such mulches are not to be applied until actual freezing of the soil occurs. There is another reason for waiting until such a condition exists: the delay will practically eliminate the danger of field-mice selecting the mulch as a cosy spot in which to nest and from which to carry on their depredations among the hardy bulbs. These little rodents select their winter quarters before the freeze-up, and if they choose some other place than your hardy border you will be better off.

The coldframe that is well built and provided with heavy mats to be laid over the sash during really cold weather provides much more protection than is generally realized. This is particularly true if its lowest end is sunk almost level with the ground and leaves are heaped up against the sides and back as insulation. The mats may be removed on sunny days, but at night and in cloudy, bitter weather they should remain in place.

The Waterlily pool, too, ought to be provided with a cover that will at least exclude snow and excess water from winter rains. Rough boards laid across it and covered with tar paper will serve excellently. If dead leaves or other mulching materials are piled on top of them to the depth of a couple of feet or so it is even possible to keep out the frost altogether and thereby avoid danger to the lives of the more tender varieties in the pool.

OLD DOC LEMMON SAYS—"So ye say Joe Calkins hes got him a new houn' dog—eh? Wal, I can't say as I'm much s'prised, for poor old Belle is crippled up purty bad with the rheumatiz an' I reckon her huntin' days are 'bout over. But somehow it seems sort o' queer to think o' Joe goin' coonin' or gunnin' for rabbits with 'nother dog—him an' Belle hev been partners for so many year.

"They was a great pair, them two—Joe with his long, skinny legs an' that droopy mustache thet allus looks like it hed just got soaked in the rain, an' Belle watchin' him kind o' mournful 'tween them silky black ears thet seemed to hang mighty nigh to the ground. Ye hardly never seed one 'thout 't'her, year in, year out—'round the farm, down to the store, hoein' corn on a hot July forenoon, moochin' home from gunnin' in the damp, misty dusk of a November evenin'.

"Mostly neither of 'em had much to say—I guess they understood each other good 'nough 'thout thet. Purty near the only time ye'd hear 'em at all would be on a frosty night in the coonin' season. Then, away up on the ridge of Old North, or across in the holler where Sanders' Creek comes down out'n Balsam Swamp, ye'd ketch old Belle's voice as she opened up on a trail—'Ooo-o—yoo-ooo-oo—oo-oo', an' right away Joe's answer—'Git 'im, girl—go-o-o gi-i-i 'im!'

"Ten year an' more they was partners, them two—an' now ye say as Joe hes hed to git him a new dog to take Belle's place. Wal, it'll be sort o' tough on the old girl, knowin' they're out huntin' 'thout her. But I calc'late Joe'll make it as easy as he can by slippin' out while she's asleep by the kitchen stove an' not lettin' her see whut'ever game they bring back."



The finest
MOCK TURTLE SOUP
*can now be enjoyed
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Mock Turtle Soup! The very name is reminiscent of the hotels and cafes of fashionable New York, Paris and London. A soup that is the pride of the experienced chef.



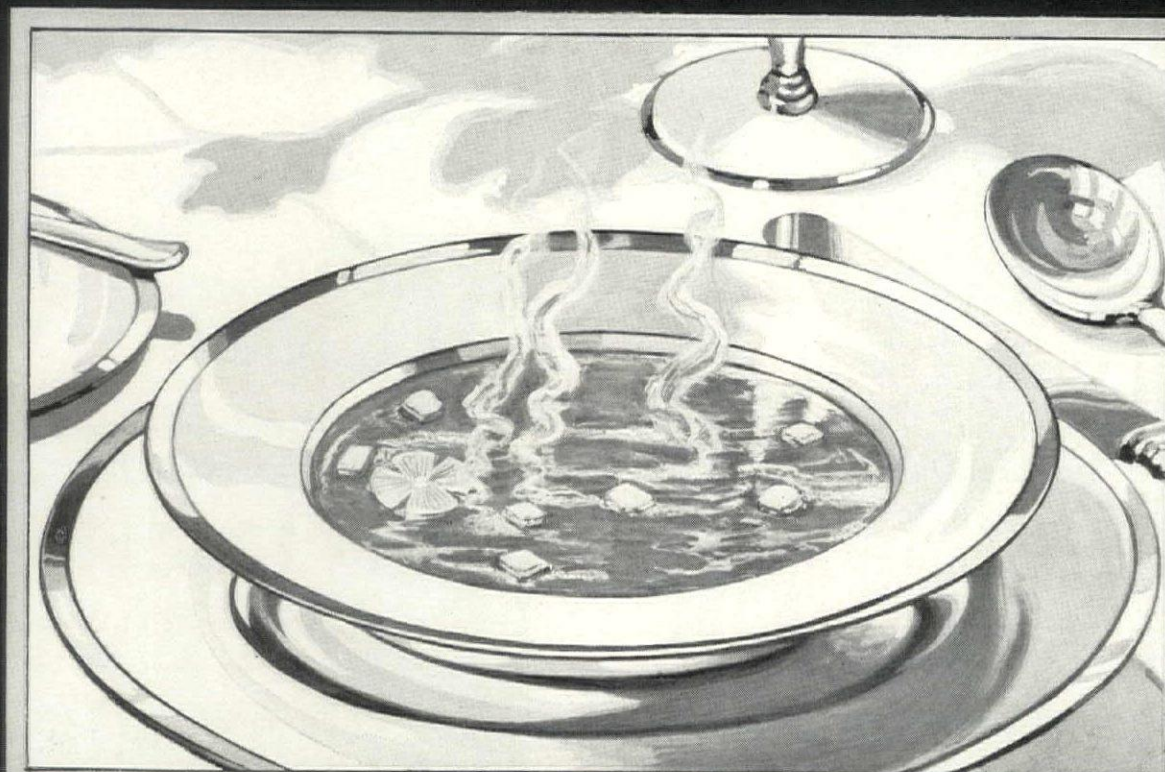
This favored soup of the connoisseur is difficult to make in the home kitchen. Yet Campbell's now offer it to you blended by famous French chefs skilled in all the niceties and traditions of the world's most finished cooking.

Tender calves' head meat in tempting pieces. Puree of luscious tomatoes. Snow-white celery, herbs and a dash of truly European flavoring. Campbell's Mock Turtle Soup delights the most experienced taste.



So easily and quickly prepared by adding an equal quantity of water, bringing to a boil and simmering a few minutes. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on the label. 12 cents a can.

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WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



"I've been offered three times what I paid for that table—since I Vernaxed it!"

"YOU don't mean you bought this beautiful table for *that* price, my dear!"

"Word of honor! It was tucked away in the back of the shop, and the dealer had no idea what a gem he had."

"But the lines—and the wood! That should have told him."

"Ah, that's just it—the wood looked terrible! Dingy and dull and ugly—But I knew VERNAX would change all that!"

"VERNAX—is it some new sort of magic?"

"Very nearly! It's a wonderful furniture cream. It works into the dry wood—cleans it and feeds it—and after one or two applications, even this much-abused old piece had that rich, gorgeous lustre."

"Do you use it on all your furniture?"

"Well, naturally! If it's good for real antiques, it's good for modern woods, too."

"Rub-rub-rub, I suppose," grumbled her envious friend.

"Not a bit of it! Not with VERNAX! Just two good quick rubs—one to clean, one to bring out that stunning lustre. It's as easy as that."

"You've sold me the idea!" admitted her visitor.

{ You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture. }

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Furniture
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Enclosed is 10¢. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

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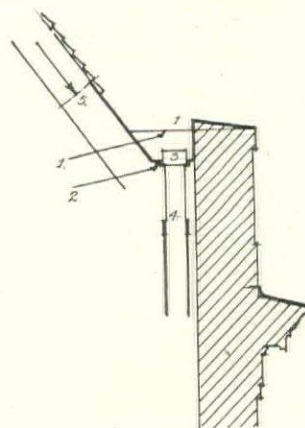
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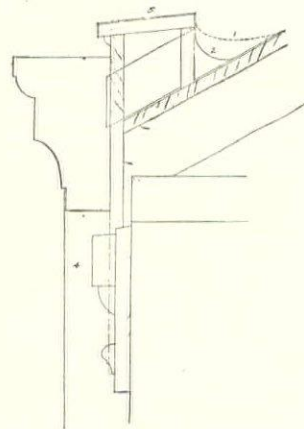
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Sold through
Department,
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and Furniture
stores in 60¢ and
\$1.00 sizes.



Parapet and gutter detail at Waref. (1) High point of gutter. (2) Low point. (3) Brass screen box over head of down-pipe which is carried down inside the walls. (4) the down-pipe. (5) Flashing



The parapet and gutter section of Kenwood indicates (1) High point of gutter. (2) Low point of gutter. (3) Rainwater-head. (4) Down-pipe. (5) Top of parapet. Leigh French, Jr., architect

PARAPETS INSTEAD OF EAVES

(Continued from page 119)

design. In both the recent instances illustrated, at Waref and Kenwood, the parapet is uninterrupted and follows around the entire structure. Such was the customary usage in the early 19th Century.

The house at Bedford shows the parapet with its vertical and horizontal accents somewhat minimized by the central pediment with its false bull's-eye window, a fashion of composition, however, sure to find favor at the beginning of the 18th Century when architectural "features" of Palladian quality were more esteemed than the reticence and elimination typical of the age a century later. It is interesting to note that the cornice is returned at the ends just before reaching the corners of the building, thus indicating plainly that its purpose is not structural but merely to mark the roof lines.

Again, the parapet of Harington House, at Bourton-on-the-Water, occurs in conjunction with the pediment which overspreads the whole central portion. Much more, however, is made of the parapet in the architectural

design by means of paneled divisions, moldings and elaborately carved urns. The balustraded openings in the end panels suggest a blending of the pierced parapet combined with the walled parapet. In this case the parapets occur only on the west and east fronts, the north and south walls being finished with a flat stone coping.

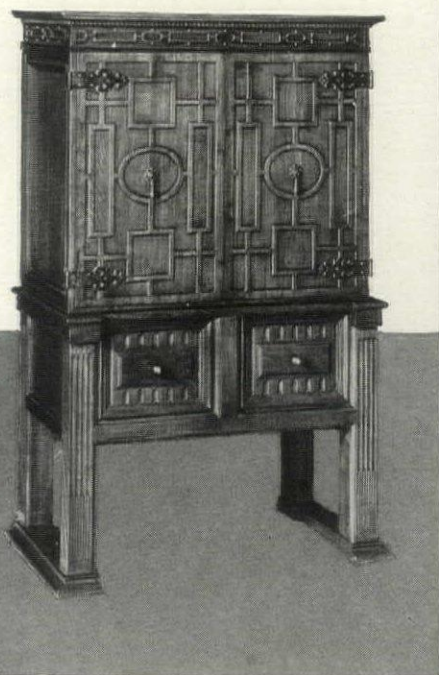
The house at Portsmouth, New Hampshire, exhibits a fully balustraded parapet set atop a roof already having completely organized cornice and eaves. Under the circumstances there is no point of construction to be considered with reference to roof drainage; the parapet is purely a feature of composition. What it contributes to the appearance can be noted by visualizing the elevation without it.

Whether the parapet is an integral part of the structure, as it may be made with entire satisfaction, or whether it is a decorative incident, as in the last mentioned instance, its function as a factor of style is too significant to be left out of account.



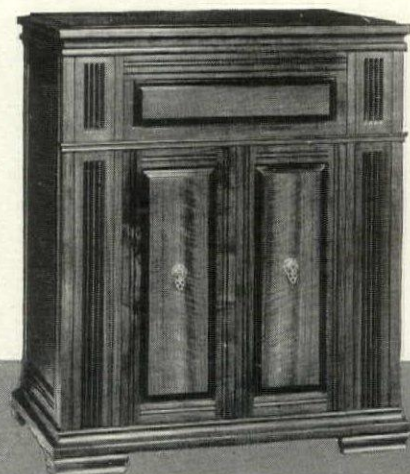
In this house in Portsmouth, N. H., built about the end of the 18th Century, the balustraded parapet is an architectural grace and has no apparent connection with the roof drainage. The part it plays as an appropriate finish to the composition justifies its existence

Model Nine-fifty-four. Victor Automatic Electrola with new Radiola Super-Heterodyne. The world's greatest musical instrument, beyond contradiction. List price, complete with tubes, \$1350.



Model Ten-sixty-nine. Victor Automatic Electrola. Volume adjustable from whisper to full-orchestra power. A deluxe instrument for those who appreciate fine things. List price, \$850.

Model Ten-thirty-five. The Automatic Orthophonic Victrola. The musical instrument that millions have waited for. An investment in happiness for today . . . and the years to come. List price, only \$365!



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People said: "Give us a Victrola of Orthophonic quality and radio convenience, and we will buy"

AND here it is: A *brand-new* type Automatic Victrola, at a price within the reach of the average home. A dream of Victor technical men come true. New as tomorrow's newspaper. New in principle. New in design. New in scope. In the judgment of many, it is the most desirable musical instrument in the world!

Not a clumsy contraption, but a simple mechanism that performs operations that human hands alone might be expected to do. Not only does it change its own records, but it plays *as long as you say*—hours or days or weeks, if you wish. You

simply see that it is supplied with records, press a button . . . and the Victor mechanism does the rest.

This master instrument will be furnished in three main types, illustrated herewith. One is the Automatic Orthophonic Victrola, with all the realism for which Orthophonic reproduction is noted. Another is the Automatic Electrola, which permits volume-adjustment from the faintest murmur to the stentorian power of the full symphony orchestra. Another is this Automatic Electrola, but with the latest Radiola Super-Heterodyne in addition. (This last-named gives you *everything*.)

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HOW TO FINANCE YOUR BUILDING

(Continued from page 110)

the same period will be \$1,631.50. This difference increases as the years go on and at the expiration of the normal life of a Building and Loan Association mortgage for \$10,000, the total interest paid is approximately \$3,887.90 as compared with approximately \$6,900.00 for interest on a flat mortgage.

While under ordinary conditions the maximum amount that can be borrowed for home construction may run as high as 75% or 80% of the total cost, it is by no means necessary or desirable to borrow this proportion if the equity can be proportionately increased. There are some advantages in carrying a first mortgage on residential property and under these conditions the "fixed" type of first mortgage is preferable, whether or not a second mortgage may be required for a period of a few years. The second mortgage is frequently of the amortizing type so that it can be paid off on some agreed plan, leaving a flat first mortgage to be renewed from time to time so long as the mortgagee is willing to leave his funds in the property. Second mortgages are usually made for shorter periods, ranging from one to three years and their renewal usually costs as much as placing the initial second mortgage.

The fourth question is where and how to secure mortgage loans. The sources of first mortgage funds include Building and Loan Associations, Savings Banks, Trust Companies, Insurance Companies, Mortgage and Title Guarantee Companies and individuals or estates which have funds to invest in this form of security. Second mortgages are secured through similar sources with the exception that Building and Loan Associations rarely will handle a junior security of this type. The preferred method of obtaining a second mortgage wherever possible is from the seller of the land who may be willing to take a second mortgage in part payment for the property, subordinating his interest to a first mortgage of an agreed amount. As will be noted later, the cost of a second mortgage under this circumstance may be lower than the cost of a similar loan from a financial institution because the seller does not have to add the cost of a new title search since he is already under the necessity of guaranteeing the title to the buyer.

OBTAINING LOANS

The home builder may apply in person to these various sources for a mortgage loan, or he may utilize the services of a mortgage broker whose business is to know where to get various types of mortgages on favorable terms and to negotiate all details of the transaction on behalf of his client. Real estate brokers frequently function as mortgage brokers and the home builder who does not wish to undertake the necessary negotiations can turn over his problem to such a broker after providing him with data upon which to base a loan application.

This brings us to the highly important question of what factors influence lenders to make loans for the construction of new dwellings. Obviously the loan is to be used for the

construction of a building which only exists in the form of plans and specifications. The land itself is the only tangible property which secures the loan at the start of the project, and since the house may far exceed the value of the land, the lender must have definite assurance on two points; first, that his funds are to be utilized for the improvement of the property, and, second, that the value of the completed estate will represent ample security for his loan. The procedure, therefore, is to accompany the loan application by complete drawings and specifications for the dwelling to be erected, together with a detailed description of the property which the applicant owns or is about to purchase.

APPRAISAL INVESTIGATIONS

All information is examined by competent appraisers engaged by the lenders to determine first that the land is a suitable site for the dwelling and that its value will not be impaired by changes in the neighborhood or by other depreciating factors; and second, to establish the probable sound value of the building and other improvements when completed. Investigations are also made at the same time as to the applicant's personal qualifications and credit standing to establish the degree of moral risk involved and to make certain that the home owner will be able to meet his obligations. Very important considerations are involved in this appraisal operation which are worthy of special notice.

Necessarily the drawings and specifications are the foundation upon which the appraisal is based, and the thoroughness and competency with which they are prepared is a highly important factor in establishing the amount of the loan that will be granted. The employment of a skilled architect naturally establishes confidence in the mind of the lender for two reasons; first, because a recognized architect must maintain his reputation and will insist upon sound construction of the building in exact accordance with his design; and secondly, because the skill of the architect introduces recognizable commercial values in the building which may not be present if the home owner, a builder, or some other untrained person is responsible for the design and its execution. Furthermore, the lender usually advances funds for construction purposes in accordance with the progress of the work rather than in a lump sum at the start and requires an architect's certificate to the effect that the required value has actually been put into the building at each payment stage before the money is forthcoming. The mortgagee, therefore, looks to the architect to protect him against advancing funds that might be utilized for other than construction purposes or before an equivalent value actually exists on the property which represents security for the loan. Thus again the standing of the architect is an important factor in determining the size loan which can be secured.

Another consideration to bear in mind is that the appraisers are interested in establishing a value for the

(Continued on page 128)



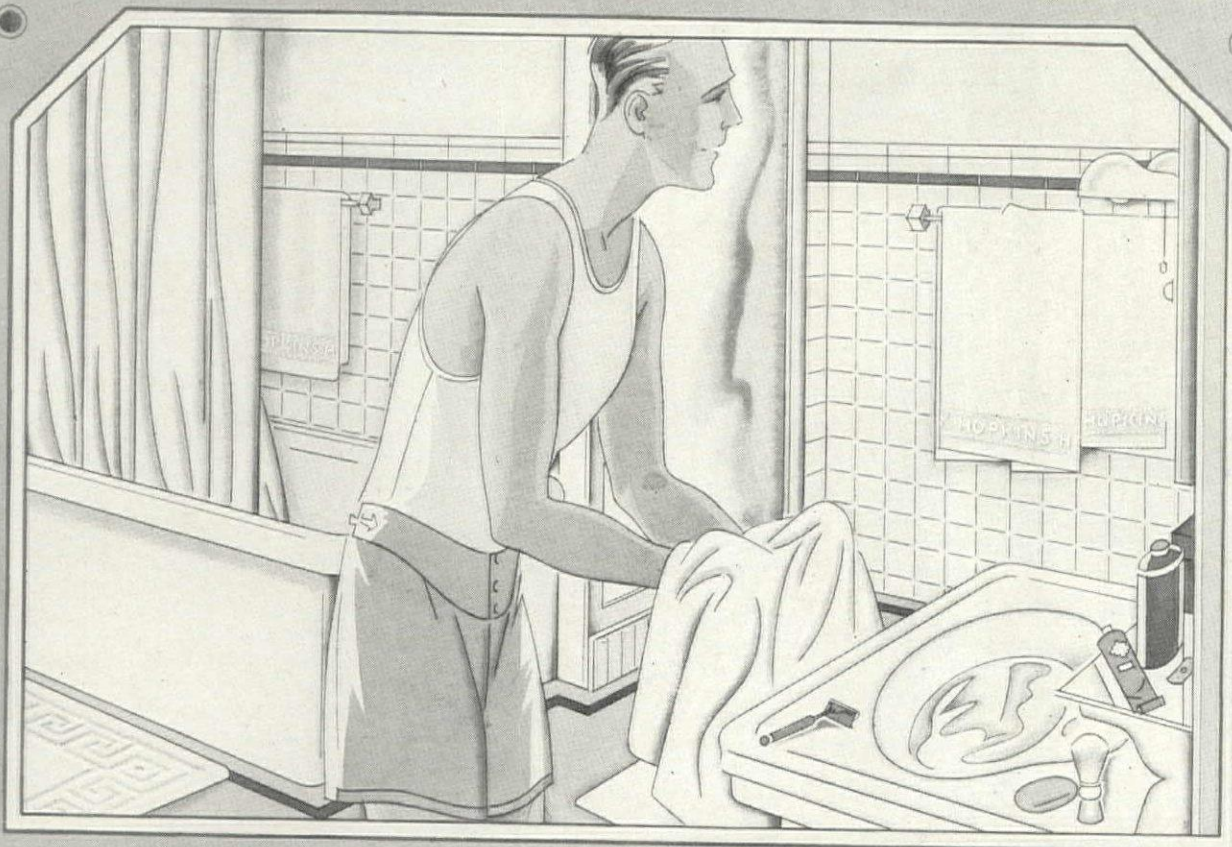
"Nob Hill—the hill of palaces—must certainly be counted the best part of San Francisco."—
R. L. STEVENSON

Why San Francisco's newest hotel the magnificent Mark Hopkins

Chose CANNON TOWELS



Sentinel of San Francisco's skyline! The top of the Mark Hopkins, situated on Nob Hill, is the highest point in the city.



CANNON TOWELS

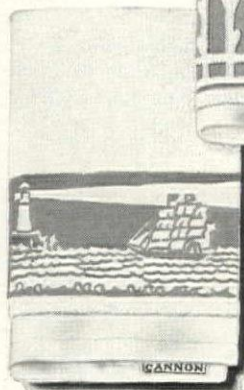


THE traveler to San Francisco can never forget the bright bay and the sun-washed, radiant city on the hills. Cleanliness, freshness, the sparkle of hospitality seem all about him. If he chooses the new Mark Hopkins as his hostelry, he may survey this glorious, colorful panorama from his own room, high above Nob Hill.

The Mark Hopkins, newest of famous hotels in this famous city, has five hundred outside rooms—every one with a bath—every bath generously supplied with Cannon towels. What made the management of the Mark Hopkins decide to use Cannon towels? Why have the purchasing agents of most of the great hotels in America chosen them? The reasons are simple, the argument sound.

Cannon towels are handsome and luxurious. They are soft, heavy, fleecy-white, man-sized

Cannon Flamingo turkish bath towel. Borders come in pink, blue, gold, green, and lavender. Price about \$1.50.

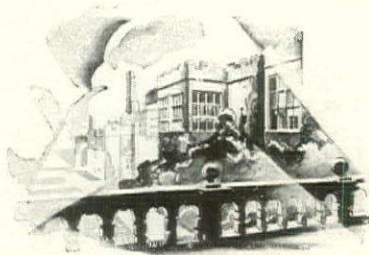


Cannon Light-house turkish towel, pink, blue, gold, green, lavender. About \$2.00.

and amazingly absorbent! You like the looks of them and the feel of them. Cannon towels are a good investment, strong and sturdy, fitted to stand even the strenuous service and continuous laundering received in hotel use.

Ask to see Cannon towels in dry goods and department stores. Handle them and price them (25c to \$3.50). Modern designs, conventional borders, stripes and plain white towels. The colors—blue, green, pink, lavender, and gold—are guaranteed absolutely fast. Bath towels, bath mats, bath sheets, huck and turkish, face and hand towels, and wash cloths. Cannon Mills, Inc., 70 Worth St., New York City.

NEW! CANNON SHEETS in white and six pastel colors, guaranteed not to fade . . . Cannon Lavender Lawn, the finest sheet in the world; also Cannon Linen and Cannon Fine Muslin sheets. Be sure to see them.



Haddon Hall
Derbyshire
England

Crewel work that graced the walls of England's famous Haddon Hall

*is matched by this rich Orinoka
fabric in Jacobean design*

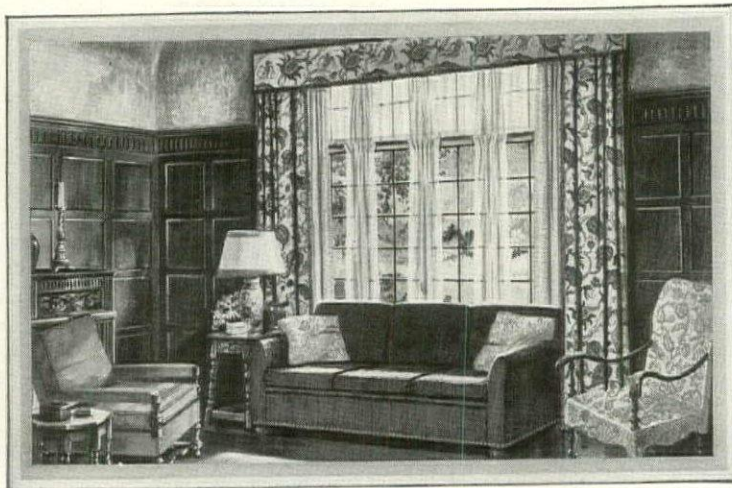
A RICH Orinoka fabric drapes this charming Elizabethan room. We call it Jacobean Frou-Frou. . . . It might have hung on the walls of a great English manor house in the Seventeenth century, so perfectly does it reproduce the fine crewel work done in England at that time. The pale sand-colored ground carries an authentic crewel design, woven in old reds, yellows, blues and soft gray-greens.

The Jacobean pattern, like every Orinoka sun and tubfast fabric, is woven, not printed. Every color is fast, whether it be full and bright or a pale and delicate tone. Every yard is sold under this guarantee: *These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby*

authorized to replace them with new goods or refund the purchase price.

Perhaps your home is not suited to an Elizabethan atmosphere. Perhaps it is Spanish, or Italian, or Normand . . . or done in distinctly modern manner. Then you must see the other Orinoka fabrics. There are gorgeous Coptic fabrics, modern art casements, ancient Venetian damasks, and many others.

See these fabrics. Feel the exquisite quality of the materials—to know Orinoka. You will find them where reliable merchandise is sold. Mail the coupon for the new Orinoka booklet, "Color, the Secret of Beautiful Homes." It is beautifully illustrated in color and shows the newer fabrics and how to use them.



"The Elizabethan Room" from the new Orinoka booklet

Orinoka

THE ORINOKA MILLS
215 Fourth Avenue, New York

1410

Please send me, without charge, the new Orinoka 24-page booklet, "Color, the Secret of Beautiful Homes."

Name _____

Street _____

City _____ State _____

HOW TO FINANCE YOUR BUILDING

(Continued from page 126)

property which can be realized by the mortgagee in the event of foreclosure. In other words they are interested in market values and not in actual construction costs. If the home incorporates details of exceptional luxury or features which are so distinctive as to be of interest only to the original builder and not to a prospective purchaser, the appraiser will necessarily discount these unusual items for they may not enhance the market value in proportion to their actual cost. This does not mean that designs must be standardized or that individuality must be sacrificed in planning a home which is to be financed in part through outside sources. It simply means that loans are not made for extravagances and luxuries beyond their market value, and consequently under certain conditions the loan that is offered may represent a smaller proportion of the total cost than might normally be expected.

COST OF BORROWING

Following through the loan application brings us to the fifth question—what does it cost to borrow for home construction? It must be apparent that the making of an appraisal is an item of expense which the applicant eventually must bear. This is only one of the protective measures that mortgagees must take, all of which represent cost items to be borne by the borrower. The mortgagee insists upon a survey of the property, made by a licensed surveyor, a title search and usually a title guarantee. The preparation of these searches and the procurement of the guarantee involve legal services. A peculiar fact is that if two mortgages are placed on the same property the same operations are gone through for each mortgage, unless by special agreement the two mortgages are given by the same individual or financial institution and the duplication of search and title guarantee is waived. If a mortgage broker negotiates the loan, there is also a charge for his commission.

Various lending institutions have different standard charges for making loans and in some cases the charges represent an added measure of profit on the loan. The home builder or his broker may profitably make a number of inquiries among the various lending sources as to the amount of these charges before making application.

The cost of obtaining a first mortgage averages about 2½% of the amount of the loan for a mortgage extending from one to three years. As we have already noted renewals of "fixed" first mortgages are frequently made without further charge.

The cost of obtaining a second mortgage varies widely but averages approximately 5% per year or 15% for a normal three year second mortgage. These discounts or commissions, as they are called, are so variable that no direct reliance should be placed on these averages, but definite inquiry should be made in advance of the loan application.

Interest rates on first mortgages range from 5% to 6% (and higher in the South) and usually are placed at the latter figure. A 5% mortgage is today quite rare and if available

the margin of security in back of the loan must be very high. The interest charge on second mortgages is usually confined through the operation of usury laws to the legal or statutory maximum rate of interest which varies in each state. The risks and costs attendant upon second mortgages warrant a higher interest rate than a first mortgage and since the usury law prevent the interest being increased, discounts and service charges are employed to secure a higher return to the lender. Junior financing of homes has been seriously hampered by usury laws and by the common necessity for voiding their effect, which has opened the field to unscrupulous lenders and has given second mortgage financing a bad name with many people. There are, however, many reliable sources for second mortgage funds and if the home builder takes the precaution of determining the reputation and character of the institution or individual from whom he procures his junior funds, he can readily avoid the hazards which heretofore have frequently surrounded this type of financing.

The cost of obtaining a Building and Loan Association mortgage is usually around 2½%, as in the case of regular fixed mortgages, but in some cases the Associations auction their available funds to borrowers and give preference to those who offer the highest premiums. A number of institutions of this type have foregone this custom and make a charge for their loans which is merely sufficient to cover their actual administrative costs and the necessary legal fees.

GENERAL PRECAUTIONS

One general precaution should be noted in financing the construction of a new home. It is the necessity for developing a complete and comprehensive budget of all of the expenses incidental to the project. It is a mistake to assume that the cost of the land plus the cost of the building represents the total investment. These financing charges are one element which must be considered. Allowances should also be made for architect's fees, for contingencies during construction which may take the form of changes to the plans or unexpected construction difficulties, and there must be allowance for taxes and insurance. The budget, of course, should provide for other improvements in the property, including driveways, walks, grading and planting. Without such a budget the home builder might make the mistake of investing all of his savings as equity and have no means of paying the added costs which were overlooked at the start. To this precaution may be added these others: make inquiries through various lending institutions to determine the best and most economical source of funds, and to establish the reliability of the mortgagees to whom applications are made. Employ the best architect available. Consider the real estate values that are being created and the future values of the home both in selecting the site and in designing the structure. Keep your total obligations well within your income and leave for yourself the same margin of safety which bankers demand to protect their own loans.

Louis XIV soup spoon... 6 for \$21.00
Paul Revere bouillon spoon, 6 for \$12.00
Lady Mary butter spreader, 6 for \$13.50
Mary Chilton iced tea spoon, 6 for \$16.00
Virginia Carvel salad fork, 6 for \$17.50

La Fayette after dinner coffee spoon..... 6 for \$ 6.50
Seville tea spoon (regular), 6 for \$11.50
Lady Constance knife (dessert size) 6 for \$20.50
D'Orleans fork (dessert size—very heavy) 6 for \$29.00



LOUIS XIV PATTERN Towle

Bowl, for salads, ice cream, puddings, 8-inch.....\$20.00
10-inch.....\$35.00
Decorative Compote, for candies, tea cakes, etc.....\$30.00
Sugar and Cream Set for every meal.....\$30.00



VIRGINIA CARVEL PATTERN Towle

Deep Bowl, for puddings, ice cream, cracked ice, etc. (with flower-holder, a most attractive centerpiece).....\$30.00
Dish, for vegetables, small salads, desserts, etc.....\$20.00
Porringer, the baby's first gift..\$15.00

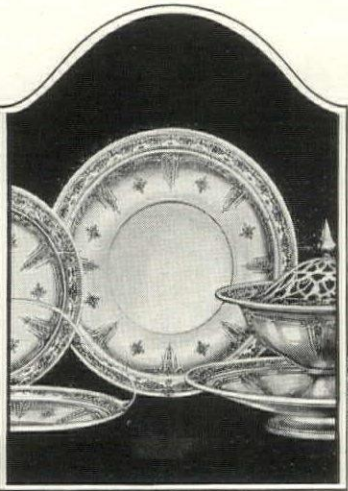
Let his *Gift* match your lovely solid silver

Here are selections of flat table silver and charming useful silver dishes that cost little



LOUIS XIV PATTERN—Towle

Dishes similar to one in background:
For fruit salad, pudding, ice cream, 8½-inch.....\$20.00
12-inch.....\$50.00
For sandwiches, cakes, baked potatoes, 9-inch.....\$22.00
10-inch.....\$28.00
Compote for candies, nuts, etc.....\$20.00
Bonbon Dish, also for nuts, jellies, etc.....\$12.50
Child's Cup.....\$9 and \$12.50



SEVILLE PATTERN—Towle

Dessert Dish, also for fruit salad, berries, or vegetables, 10-inch, \$30.00
Basket, for cake, bread, corn on the cob, etc.....\$40.00
Dish, for fruit salad, ice cream, pudding, creamed chicken, etc. 12½-inch.....\$60.00
Centerpiece, 10-inch, with mesh.....\$65.00
Plateau or cake plate, 12½-inch.....\$60.00



SEVILLE PATTERN—Towle

Candle Stick, each.....\$37.50
Compote for candies, nuts, etc.....\$50.00
Bowl for berries, salads, puddings, etc.....\$35.00



LOUIS XIV PATTERN—Towle

Tea Set (5 pieces).....\$400.00
Tea Pot (as shown).....\$120.00
Sugar (as shown).....\$ 75.00
Cream (as shown).....\$ 50.00
Coffee Pot.....\$125.00
Waste.....\$ 30.00

HERE are selections of flat table silver and charming useful silver dishes that cost little.

He* wants to know what you want for Christmas. You can help him immensely, without danger of embarrassing either of you as to cost, by saying, "I'd love some more Towle Silver." Matching your present Towle pattern in both flat silver and dishes is a simple matter. Your jeweler is preparing for your needs by placing many pieces in his special Christmas stock. He will be

*Husband, father, brother, uncle.



glad to show them to you, or order for your inspection any others which he may not now have on hand.

Send for *The Book of Solid Silver*—a slender, exquisite, blue-and-silver brochure for your library. Fascinating chapters on Sterling design, table-setting, choosing one's pattern, etc. We will gladly send it to you upon receipt of 25¢ to cover mailing and handling costs.

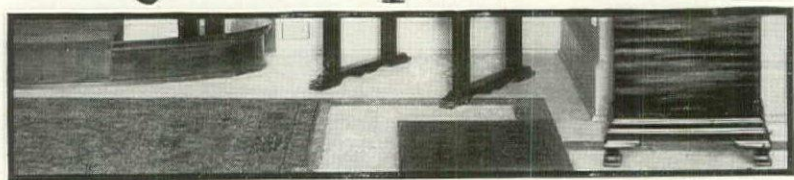
THE TOWLE SILVERSMITHS
Newburyport, Massachusetts
Member Sterling Silversmiths' Guild

TOWLE
Sterling Silver Exclusively

Your light socket never forgets



Grandfather's clock key now belongs in Davy Jones' Locker



Electric
strike and
non-strike
clocks

FROM
\$25 to
\$400



SANGAMO
BANJO CLOCK
is a full size reproduction
of famous
Willard original

The greatest achievement in a century of clock improvement! Sangamo—the electric clock—has arrived. No longer need you wind your clock as grandfather ponderously wound his stately Georgian.

The modern—the new Sangamo is electrically wound. No hand-winding to remember! No batteries to bother with! Just plug it into your light socket—that's all. A tiny motor of wondrous efficiency winds the clock mainspring—automatically—silently—perpetually. It *never* forgets.

Current fluctuations do not affect the perfect time-keeping of the Sangamo. Even with the electric current entirely cut off, it will merrily tick off the seconds with railroad watch veracity for 24 hours.

What a relief—what pride in having a clock on which you *know* you can rely!

Sangamo is available at most of the better jewelers in many distinguished designs including authentic period models for mantel, wall and boudoir. Electric strike and non-strike models. If your jeweler cannot show you the Sangamo, write direct for name of nearest dealer and a handsomely illustrated booklet on the clock you never wind.

SANGAMO ELECTRIC COMPANY

Springfield, Illinois

For 28 Years Pre-eminent Manufacturers
of Electrical Precision Instruments

For Canada:

SANGAMO ELECTRIC CO., OF CANADA, LTD.
183 George St., Toronto, Ont.

SANGAMO

CLOCKS

Wound from your Light Socket

BEFORE THE PLANS ARE DRAWN

(Continued from page 84)

they may be thrown together at need.

When it comes to the planning of the room in its general physical proportions, had you thought of the possibility of having it a story and a half, with steps leading down from the hall? The charm of such a room is undeniable, but don't forget that you will need increased radiation, larger furniture and a greater number of lighting fixtures if such a room is to be a success. To have all lights controlled from a single switch is advantageous, no matter how many there are. And don't forget the bell; so many women do.

Having decided on the size, height and general character of your room, go on to consider the fireplace. Are you among those who like a gas outlet here? Or do you faint at the thought? As for the mantel—shall it be marble or an old wood one? If you have a library, you may not want bookcases in the drawing room, unless yours is a family devoted to reading. If you do want them, you may or may not care to consider them as an architectural feature. If you favor them built in and against the walls, you might have two, one on each side of the fireplace, almost to the ceiling, finished with broken pediment tops on which you plan to place busts.

Of course you will have definite ideas about the walls. Do you like pine paneling? In that case, remember that your pictures must bear some relation to the size of the panels. Do you prefer wall paper? Then you will need few pictures.

PLACE FOR FURNITURE

All this leaves out of count your furniture, but no woman can afford to stop short of making little scale cut-outs of the various pieces and applying them to a room-plan developed in the same scale. Otherwise she will discover to her horror that there is no place for the grand piano—or that she can't get for it the over-the-left-shoulder daylight that her musical son demands. To make the keyboard face the room is good decorating practice, and everyone grants that to place a piano with the curved side outward makes the most of it from the standpoint of grace and interest. Other large pieces of furniture should also be considered in the same way, or they will never show to best advantage.

Library or Bookroom. Since a library exists merely as a house for books, you must consider them first of all and see to it that you have plenty of bookcases; but these must be wisely placed. If you have them all on one wall, the effect is apt to be a bit overpowering. They are better spaced out.

How do you plan to use the space under the bookcases? For storage cupboards? Then give thought to the size of things you plan to store. It may be possible to construct a filing cabinet that will make the keeping of household accounts easier, or the safe disposal of somebody's data about something a matter never to be wrangled over again. On the other hand, you may want to tuck your radiators under your bookcases. In this case, don't forget to ensure your books by some method against drying out.

A fireplace is a joy forever in a library and a great aid in keeping the man of the house contented at home on winter evenings. For yourself, it is always a comfort to be able to find your way into a snug, small, intimate, well-warmed room on a cold damp afternoon. If you plan on using your library for such a purpose, have communication with the service quarters if possible, so that your tea may arrive unobtrusively. As for the other table that ought to be in every library—the big roomy table on which you can spread papers around and get a bit of real work done—consider the advantages of putting it at right angles to a window, particularly if there would be a view of the garden outside. It is well to give it a ringside seat in relation to the fireplace.

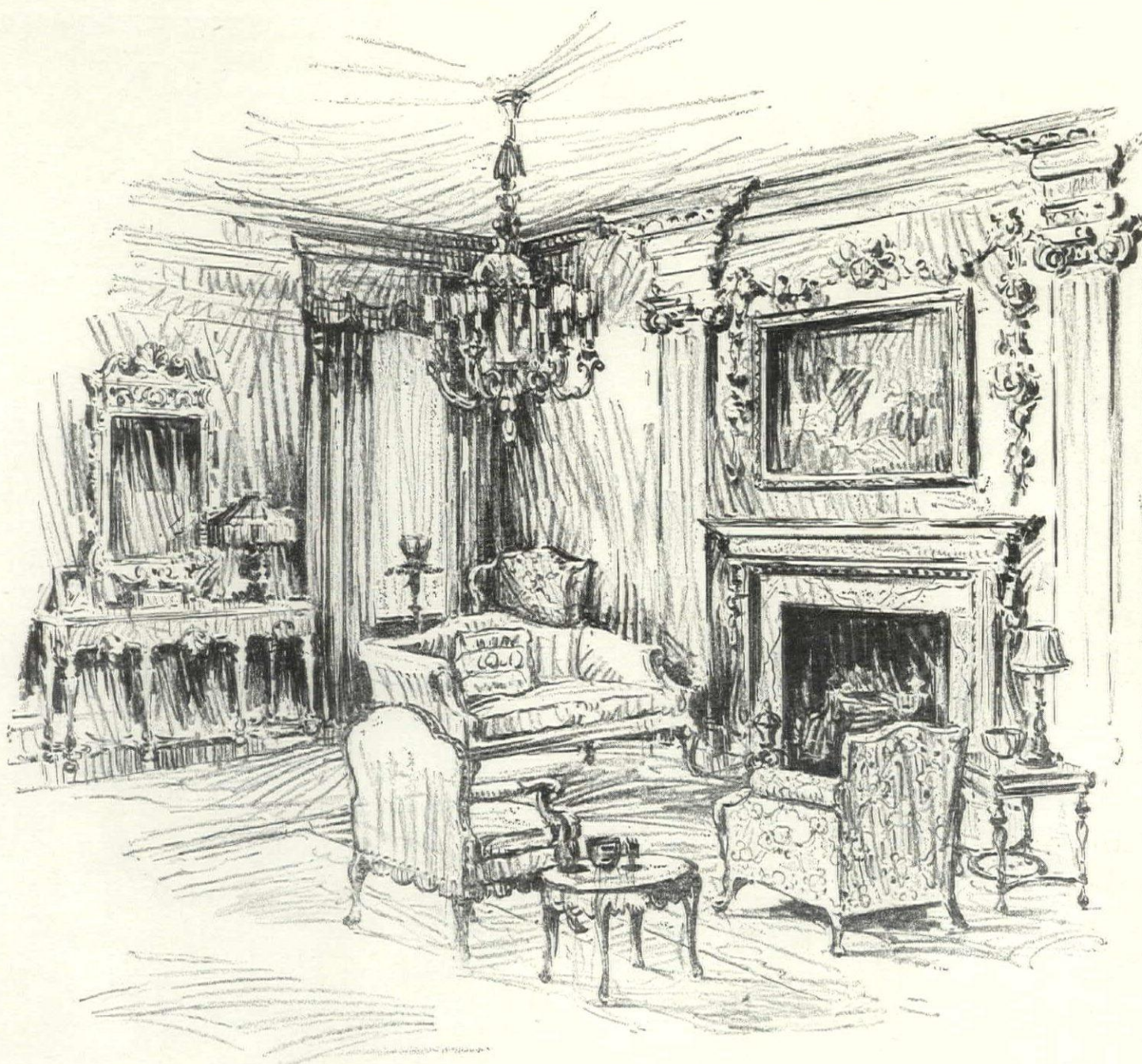
MANTEL AND LIGHTS

Having settled the question of bookcases, fireplace and work table, there is much less left to think about in the library than in the average room. However, you must settle definitely how you wish it finished—floor, ceiling, walls, trim. You must decide on a mantel. You must have plenty of lighting fixtures and base plugs, chosen primarily from the standpoint of usability but also from that of suitability to the character of the room and the rest of the furnishings. And in the library, even more importantly than in other rooms, you must give much thought to the windows.

Dining Room. The size of your dining room must first take into account the size of your family, but it must also be governed by the number of people you are in the habit of entertaining at a time. If it has of necessity to be smaller than you wish it did, remember that whitewashed walls or a scenic paper will appear to extend it, while anything dark, such as pine paneling will shrink it. An eastern exposure is the ideal one, since morning is the family grumble-time, and the sun always helps. Of course if you also have a breakfast room, or if nobody ever appears for such a prosaic meal, you can afford to forget about the light till lunch time.

A fireplace is a great addition to a dining room, but not if space is so much at a premium that your guests come out with toasted backs. Built-in cupboards are generally taken for granted, but if these are not well designed, your dining room will be indistinguishable from every other one on the block. When it comes to lighting fixtures, you will naturally never consider one over the table, since such things are no longer done, but you needn't restrict yourself to nothing but side lights. A dining room may still be a dining room, even if it is humanized by a standing lamp beside a comfortable chair by the fireplace, or a light on a table with a few books, if the room is large enough to admit of such innovations. In any case, have all lights controlled from a single switch. And here again, don't forget the bell—nor permit it to be placed where you have to keep in gymnastic practice to reach it. And whether you like any of these suggestions or not,

(Continued on page 134)



A DRAWING-ROOM INSPIRED BY
SIR CHRISTOPHER WREN (1632-1723)

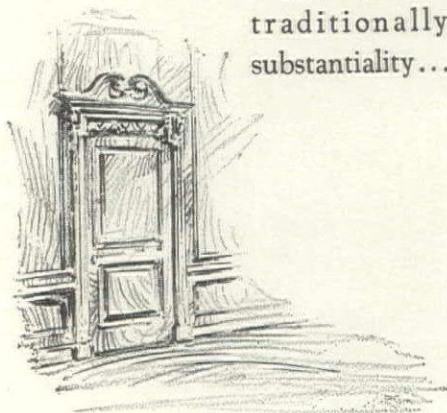
New York Galleries, Inc., Decorators

SYMMETRY of proportion and refinement of detail characterized the interiors designed by Sir Christopher Wren—qualities of restraint and dignity well worthy of emulation today. ~

Q Interpreting the genius of Wren, the drawing-room above combines in a happy degree a note of grace with the traditionally English feeling of substantiality...creating an atmosphere

of culture in an environment that is altogether livable and charming. ~

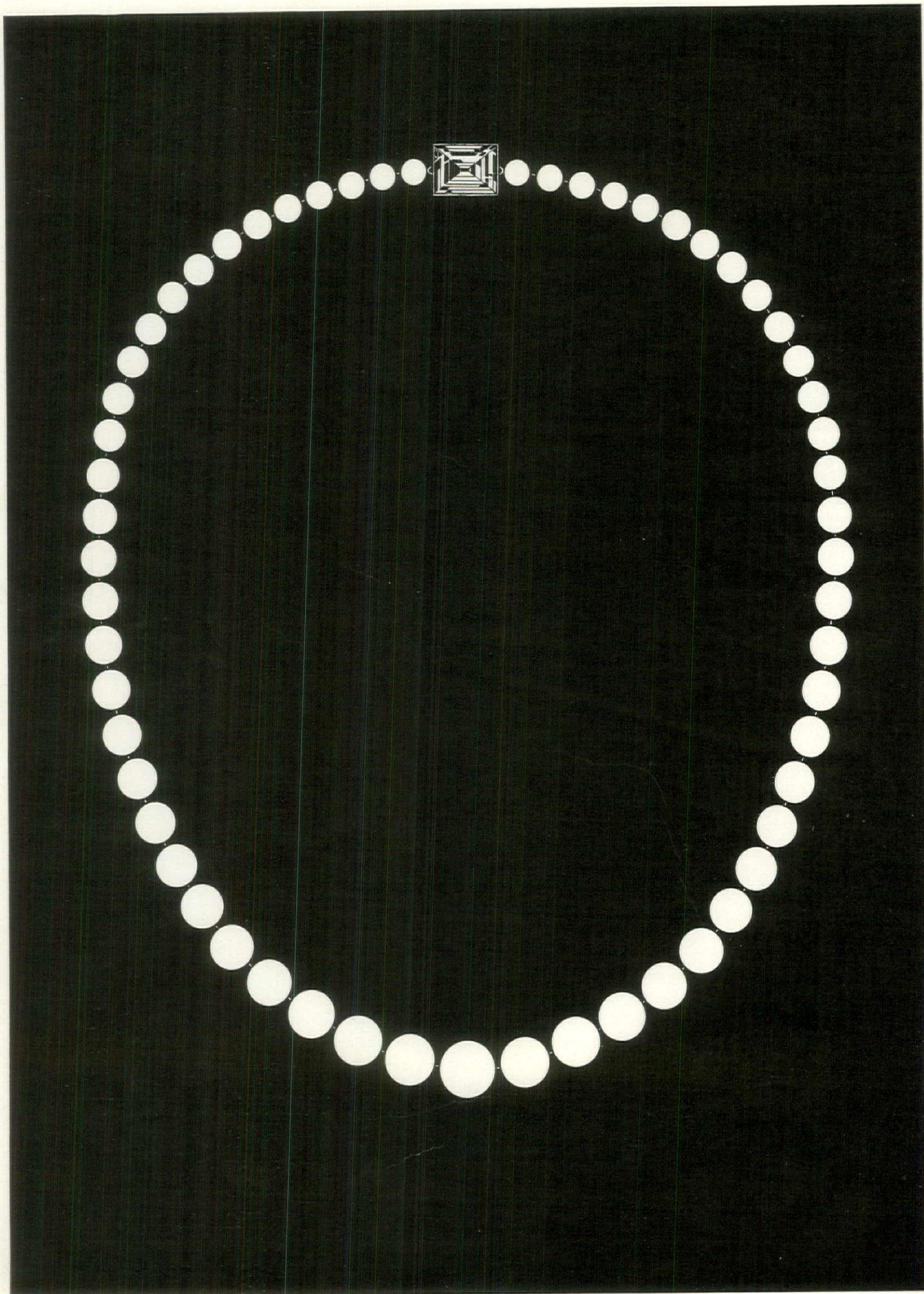
Q This room, with its walls of mellowed pine and carved overmantel, is typical of the manner in which we complete an interior in harmony with any historic precedent...coordinating each detail of the lighting, furniture and other appointments with the background, ceiling and floor. ~ ~ ~

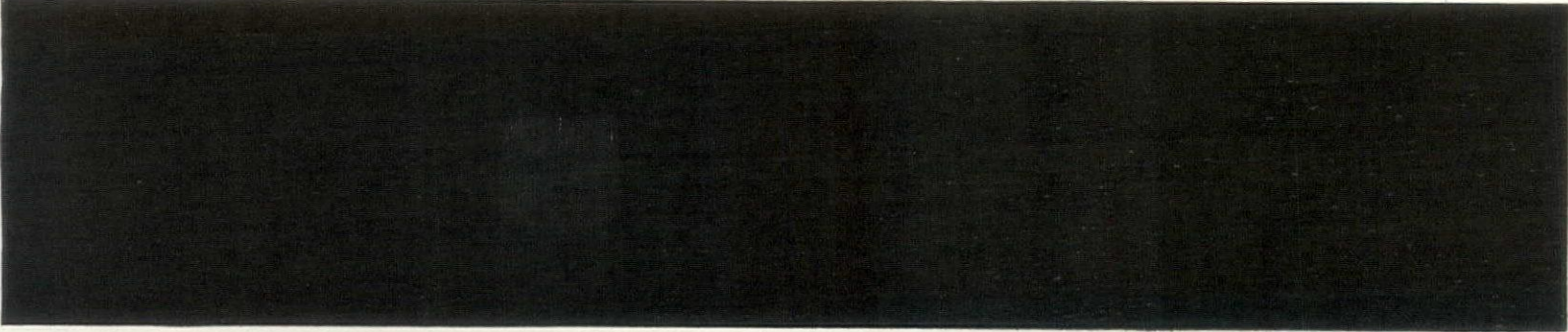


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Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING





*For more than one hundred years this house has collected pearls
... for more than one hundred years it was believed impossible
to assemble a large single necklace in which each individual pearl
would have the highest lustre and be perfectly, exquisitely matched
... and now, as the culminating achievement of our history,
we have reached this goal.*

*This necklace is conceded by experts and connoisseurs to be
the finest in existence • • • • Price \$685,000*

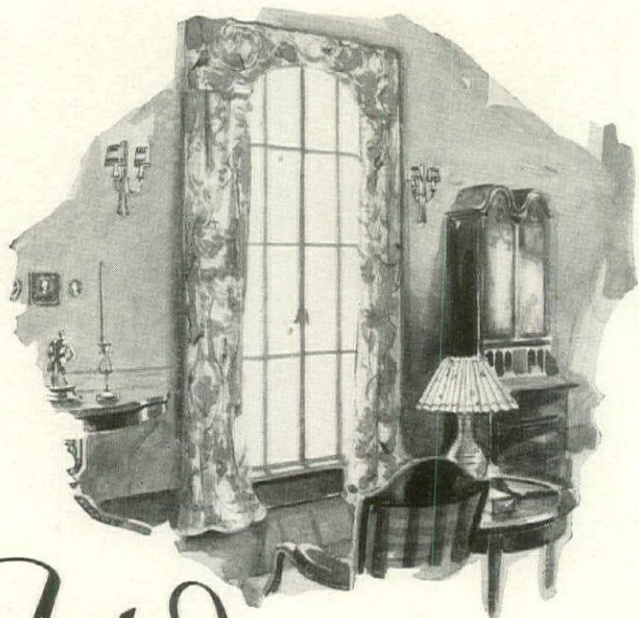
THE NECKLACE ILLUSTRATED ON THE OPPOSITE PAGE IS APPROXIMATELY DRAWN TO THE
ACTUAL SIZE . . . EACH PEARL IS ROSE PINK, OF THE DEEPEST HUE AND THE HIGHEST LUSTRE

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JEWELERS IN NEW YORK FOR 118 YEARS

FIFTH AVE., COR. 48TH ST., NEW YORK • • • PARIS • PALM BEACH



Windows are the highlights of a room

—and Draperies Enhance Their Charm

As centers of light and purple shadows, windows should be artistically, decoratively treated. In the little book called "Color and Design—Dominant Notes of the Modern Home," Marcia Meadows, Interior Decorator, speaks of the vast importance of beautiful windows. Though they form only a part of the scheme, windows must be harmonious, radiant, if the room as a whole is to be in perfect good taste.

Those who like to depend on their own ingenuity to plan their home decoration will appreciate a book of this sort—a guide to colorful, artistic rooms which you can plan and achieve yourself.

The store near you which carries Colonial Town and Country Cretonnes and other Colonial Drapery Fabrics will be glad to show you the delightful new effects produced by the new cylindrical wood-block method. They are as perfect a simulation of the foreign linens done by hand as you will find—and at much smaller cost.

"Color and Design—Dominant Notes of the Modern Home," is the practical, helpful guide to beautiful interiors, written by Marcia Meadows, Interior Decorator. The coupon and 25c will bring it to you. Send for it!



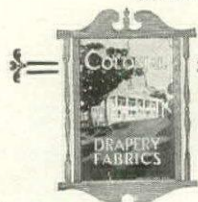
ASK FOR THEM BY NAME

COLONIAL

CRETONNES AND VARIED DRAPERY FABRICS

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MARSHALL FIELD & COMPANY
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MARCIA MEADOWS
Marshall Field & Company, Wholesale
Postoffice Box 1182, Chicago

Enclosed find 25c for which send me the 32-page book, "Color and Design—Dominant Notes of the Modern Home."

Name

Address

Town State

H.G. 11

BEFORE THE PLANS ARE DRAWN

(Continued from page 130)

pin yourself down now to determining the finish of floor, ceiling, walls and trim. Decide on windows, lighting fixtures, cupboards, and mantel and consider each in relation to all the rest before you order any of them.

Pantry. Your pantry will find its ideal flooring in cork or a soft wood covered with linoleum or painted, since this is easier on feet than a hardwood floor would be. The room will be planned to contain the usual dressers, sink, drainboards and refrigerator whether you speak your mind or not, but if you want anything else in the way of furniture, make sure of its placing now. Decide, too, whether you would like to have an extra closet—one for your dining room table leaves, for example, or a linen closet with racks or shelves for trays.

Be sure to have plenty of electric outlets in the pantry, if you want a plate warmer, a small stove and so on. Consider whether you would rather have an annunciator here as well as the one in the kitchen, or whether you will be satisfied with the latter alone. In short, when you plan the pantry, visualize yourself first as the mistress and then as her servants. If you do this, you are apt to have much less trouble with what your husband calls labor turnover.

THE KITCHEN

Perhaps the first thing to decide is whether you want to have your kitchen large enough to be used as a servants' dining room, or are willing to provide a separate room for this purpose. After that, you must know the type of range that best suits you—gas, coal, electric, or gas and coal. Then you should ask yourself what electric equipment you want—dishwashers, and so on—and be sure you have plenty of outlets. If there are to be other features beside the necessary dressers, sink and drainboards, range and refrigerator, ensure space for them now. Perhaps you have a cabinet to be reset. Perhaps you want an incinerator. And, by the way, had you thought of a hood over the range, a ventilator in the ceiling or in a window? Now is the time to consider such items as these.

How do you want the kitchen finished? Tile, washable paper shellacked or enamelled cement are all good, since they may be cleaned easily. You may or may not be attracted by the new ideas about the use of color in the kitchen, but if you are carrying old servants from your previous house, it might be the part of wisdom to ascertain their opinions on this subject before embarking on anything startling. One would be desolated to lose a good cook because she rebelled at new fangled notions.

Laundry. In considering the laundry, anyone will, of course, decide first on the number of tubs, but some women will forget the desirability of having a separate tub for the servants' use. Electrical equipment is most important—washers, ironers, dryers—but sufficient outlets must be provided. A clothes chute must not be forgotten, and this is best placed in the sewing room.

Halls. The modern tendency is to eliminate halls wherever possible, but there are some that just have to remain, and these are generally a real problem. Here, the finish is of the utmost importance, for it is almost the only thing that can be done to make them interesting. A narrow hallway might be given a paper with a white glazed ground on which appeared large Lilies in shades of green and ivory. The woodwork might repeat the green, and the carpet might be blue-green or black. A hallway badly shaped and full of angles might be pulled together by a series of prints framed alike and hung in a line. And these possibilities, realized beforehand, may save both you and your architect from a scene over something he's planned as well as he can, circumstances being what they are. Furniture in the average hall must be reduced to a minimum and kept as narrow as possible, its length being scaled according to the wall space.

The finish of service halls must also be considered, but these should be kept as plain as possible. Service doors are usually made a little narrower than the doors in the main part of the house; but if large furniture is ever to be moved through them, this should be taken into consideration. The service stairs in the average house are too narrow to permit of such things being carried up or down them, which results in damage to main stairways which might easily have been avoided if a mistaken passion for economy had not been permitted to rule in the construction of the service quarters.

CONCERNING BEDROOMS

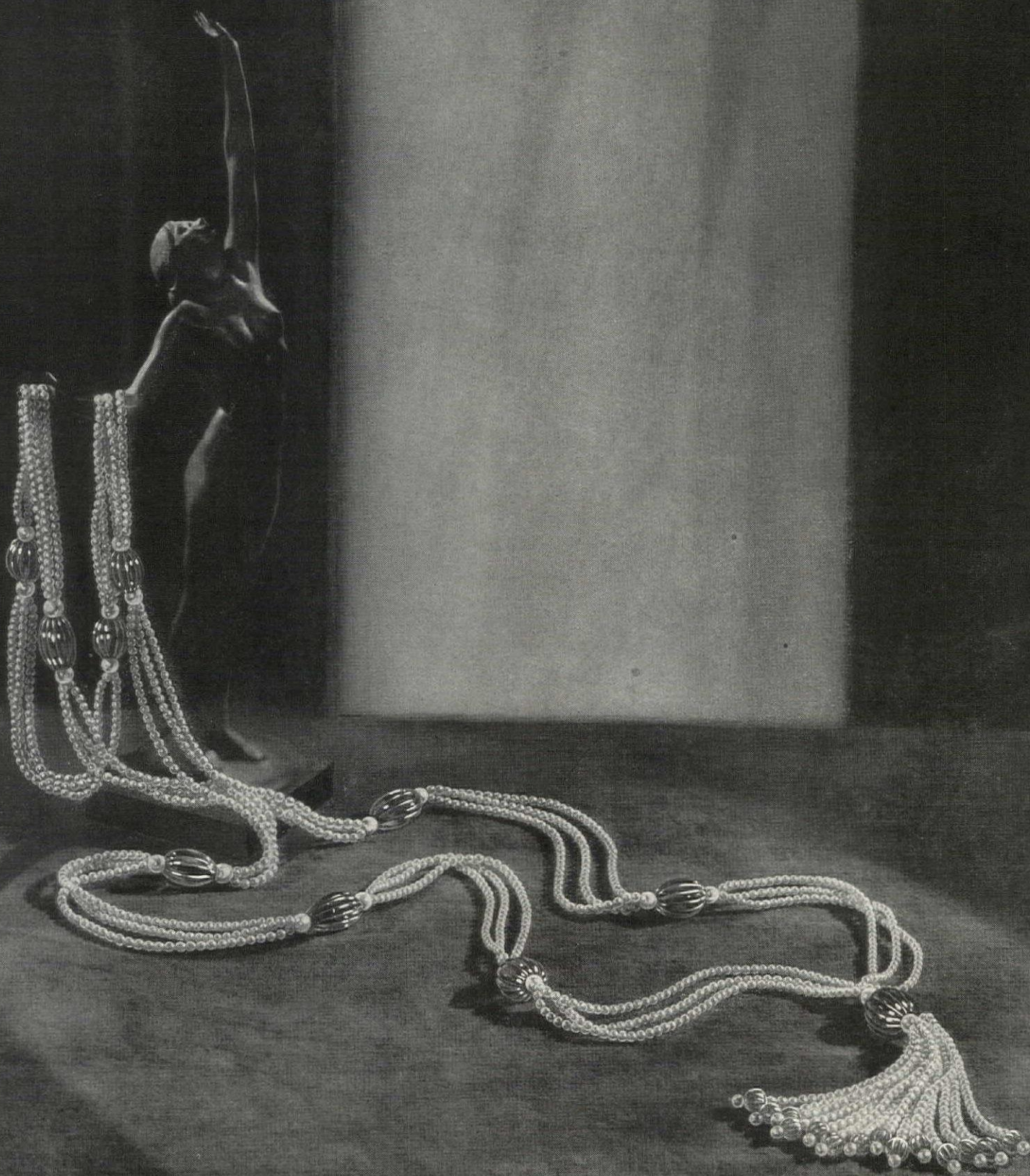
After having decided on the size, number and placing of the various masters' bedrooms, and the guest rooms—not forgetting a single guest room in addition to the double rooms—turn your attention firmly to the question of finishes for floor, ceiling, walls and trim. Decide on the windows, the fireplaces if any, the mantels for them. Don't forget the question of bookcases, for you may want them built in. Be generous with electric outlets and place the bells wisely.

Give your very best attention to the closets. It goes without saying that they should be as big as possible and that they should have lights in them. But do you want such conveniences as shoe racks, sliding rods for clothes hangers, hat racks and so on? If so, now is the time to plan for their installation. And wouldn't it be a good idea to have a jewelry safe in your own room?

As to the guest rooms—it has often been said that every hostess should spend a night in each of them once in a while to see whether they're as comfortable as they should be. She might anticipate this by pretending to go to sleep in the middle of the plan, waking up to see how the light strikes in, getting dressed in order to test out whether everything is as conveniently arranged as it might be.

Bathrooms. Perhaps the first question here is whether you line up among those who want a bathroom to look like a bathroom or those who go in

(Continued on page 138)



In the Oriental pearl necklace illustrated, charming contrast is added by carved emeralds of fine color — modern examples of a very ancient art which has survived for many centuries. The Caldwell collection of rare Oriental pearls offers unusual opportunity for selection.

Bronze statue "The Star" is by Harriet Whitney Frishmuth

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HITCH-HIKER or hobo—often it's impossible to tell. Many journey thousands of miles on the good nature of motorists—many really need a lift—others more vicious make easy prey of those who can be inveigled into stopping.

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But you find it hard to feel like a Bad Samaritan very long. And the best

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able qualities that have made the name Cadillac world famous, plus a number of remarkable new engineering achievements that result in still finer performance, greater safety, more luxurious comfort and riding ease, and that add greatly to facility of operation.

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4...*The front seat is quickly adjustable so that the brake and clutch pedals are within easy, comfortable reach of any driver.*

5...*The famous Cadillac ninety-degree, V-type Eight-cylinder engine is refined, improved, and made quieter, smoother and more powerful.*

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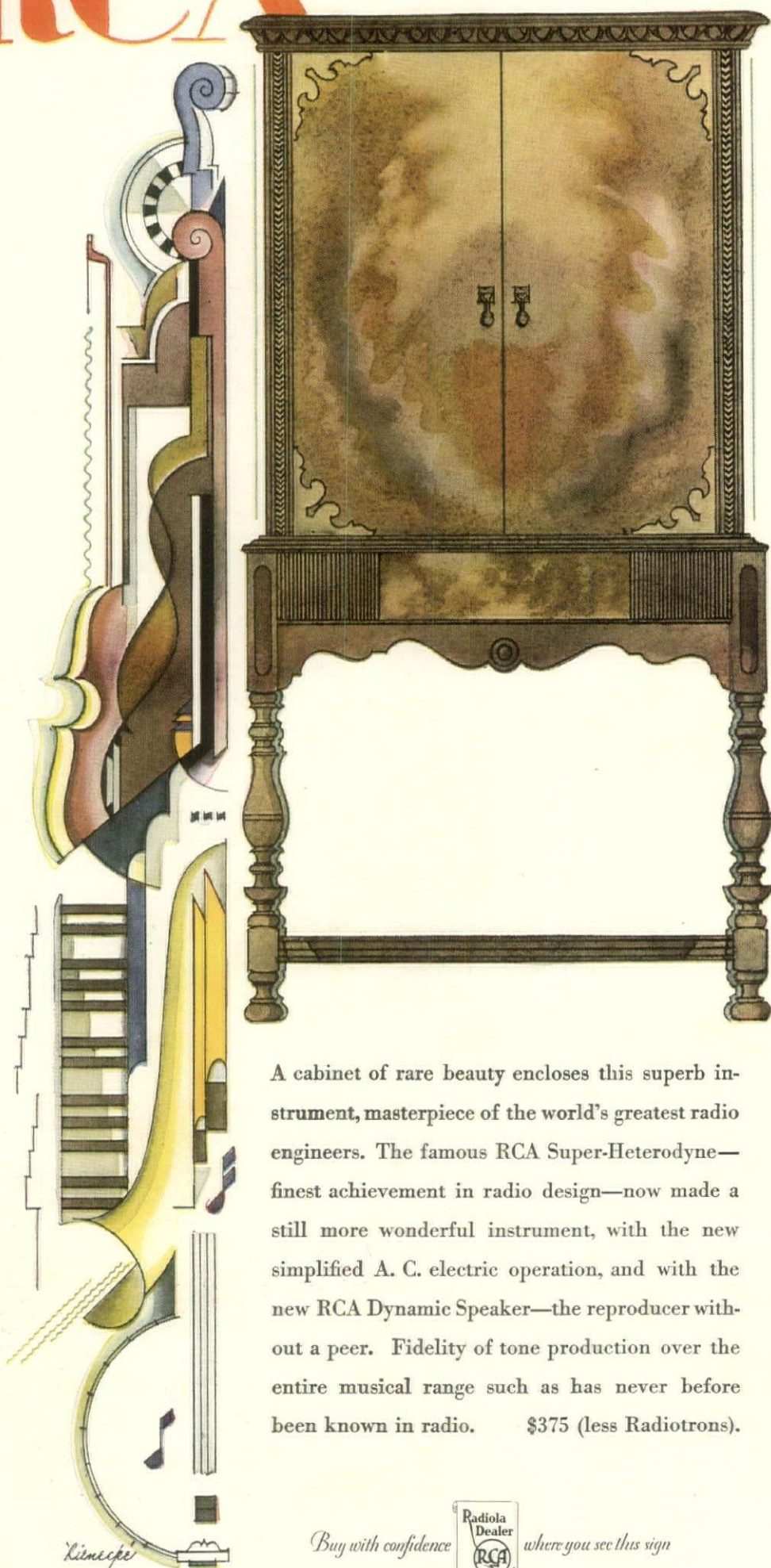
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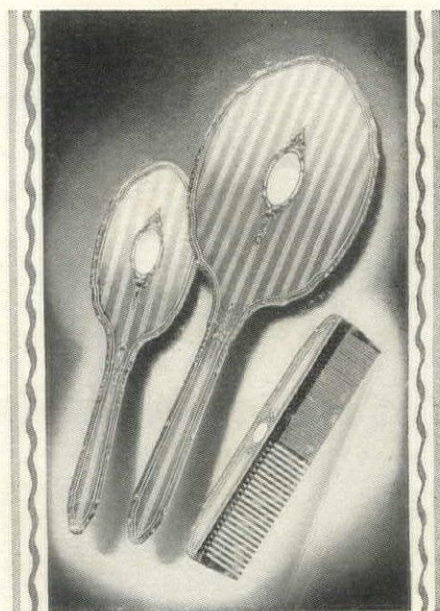
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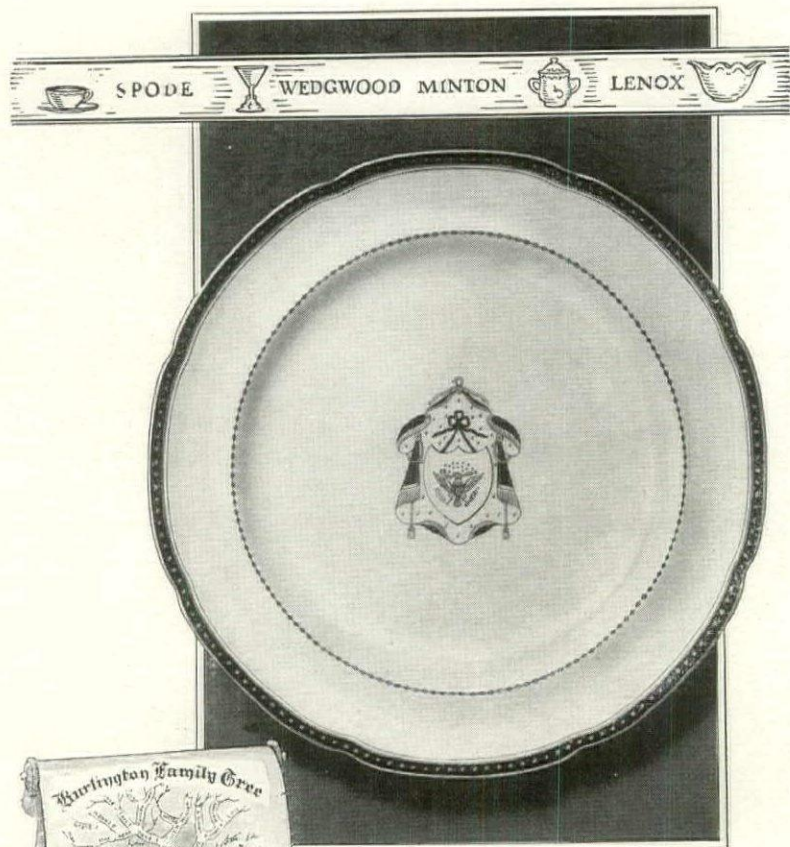
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BEFORE THE PLANS ARE DRAWN

(Continued from page 134)

for Louis Seize toilet seats, taffeta petticoats and fish on the walls. If you decide on a bathroomy bathroom, how far are you willing to depart from the hospital effect of all-white? Color in accessories, rugs, towel-borders, curtains and so on is a matter that may be decided and redecided at any time, but the colored bathroom that carries its predilection as far as a thousand dollars' worth of colored tiles is apt to be done in the first place to go with the bedroom adjoining. When this is redecorated and the color-scheme changed, the tiles do not fit and have to be endured or replaced. Aside from the question of color, of course, one must get down to deciding on the make of fixtures to be installed, the electrical equipment—heaters, curling irons and so on.

Special Closets. Have you always wanted a cedar closet? Now is the time to remember this. Have you planned closets for blankets, for linen, for general storage? Would you like drawers in some of these? And how about a broom closet in the upstairs hall with a sink in it?

Nursery. How is the nursery to be finished—floor, walls, ceiling, trim? Do you want the floor and walls soundproofed? If there is to be a fireplace, what kind of mantel strikes you as suitable? What electric light fixtures do you want? Don't forget that wall and ceiling lights are the only ones safe from nursery earthquakes and Indian wars. A dumbwaiter from the kitchen or pantry to the nursery is a great convenience.

Servant Rooms and Bath. How many servants' rooms do you need—and how about adding one for a visiting maid? As to the size of these rooms, the law requires 72 square feet, but the usual size is a bit larger—eighty by twelve, or its equivalent. How are they to be finished—floor, walls, ceiling, trim? Do you want a wash bowl and a wardrobe in each? Decide now whether one bathroom is enough for the servants. How do you want it finished? What type of fixtures will you install, and how many electric outlets?

Miscellaneous. How do you plan to use the space in your cellar? Of course you'll see to it that the coal bin and the furnace room are marked off with hollow tile walls and that fire-resisting plaster over metal lath is used where necessary. But if you want a store room in the cellar, you may forget to make sure that it isn't so hot and dry as to cause the furniture

you store in it to fall apart. If you want space for vegetables and fruit sent in from your country place, you must make sure of the temperature.

As for the attic—here is the place for the large playroom which in later years might, like in the old Colonial days, be made into a ballroom. Here, perhaps, is the place for the studio or the workroom for older members of the family. A fireplace is a wonderful comfort, and maybe the dumbwaiter could be persuaded to run up this far and bring you wood, if you thought it all out now.

In planning the house, you may think of rooms not generally included. A sport or gun room, for golf clubs and tennis rackets if for nothing more dangerous. A game room, for billiards and so on. A flower room, with outside sink and open shelves. A greenhouse. A sleeping porch. A sun porch. Of course you need a garage somewhere, but you must consider the advantages of one in the house as against one built separately, with the chauffeur's apartment over it.

Added to all this, there are such important general things as heating—hot water, vapor, vacuum or steam, the fuel being coal, gas or oil, with a thermostat included or not. If you have idiosyncrasies in the matter of the temperature you prefer—cooler or warmer than the average 70° that satisfies most Americans—state them to your architect before you go any further. And, no matter how good he is, don't take for granted that all your radiators will be enclosed as unobtrusively as possible unless you've seen how he means to do it. Also take up with him the question of whether you are to depend for your hot water on electricity, coal, gas or oil.

A last word—do you want an intercommunicating telephone? It saves steps. Sound proofings? They save nerves. A fire hose, extinguishers, fire plugs, a burglar alarm? They save money . . . Do you also want pencil, paper and a little bit of silence in which to go over this article again and settle some of these debatable points right now? Believe one who has built three houses and lived in several more, such a procedure will save just about everything you have, from mere dollars and cents to your most valuable treasure, the family peace of mind.

Note: The author of this article, Mrs. George Draper, is president of "The Architectural Clearing House, Inc.," New York City.

MANNER OF THE COTSWOLDS

(Continued from page 87)

connecting door is the dining room. Almost an entire wall of it is given over to a range of casement windows overlooking the garden. Next to the dining room is a well laid out kitchen with all the built-in conveniences that have become so essential. Between the kitchen and the garage wing is a hall culminating in the service entrance. Opposite the kitchen door is one to the garage and at the end of the hall begins the basement stairway.

The garage provides ample space

for two cars and enough left over for the essential workbench. The maid's room and bath are above the garage and can be reached by a stairway from it.

One bedroom is shown in the plan of the first floor. If it was not needed for this use, however, it could easily be made into a library or study. Three other bedrooms are provided on the second floor. The largest of these is the master's chamber directly above the living room. An adjoining dressing room is provided for it.

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*imbued with
the fantasy of
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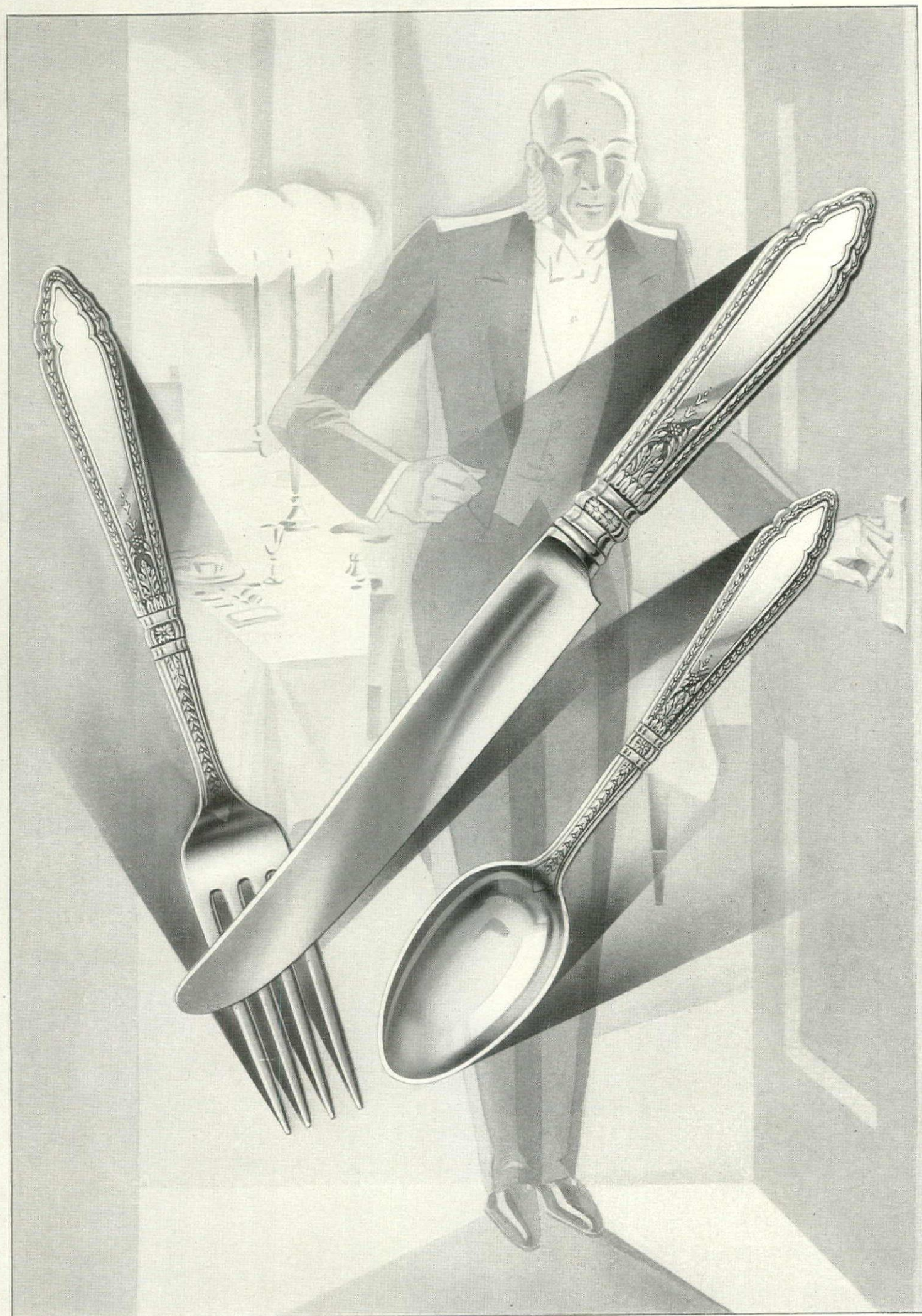
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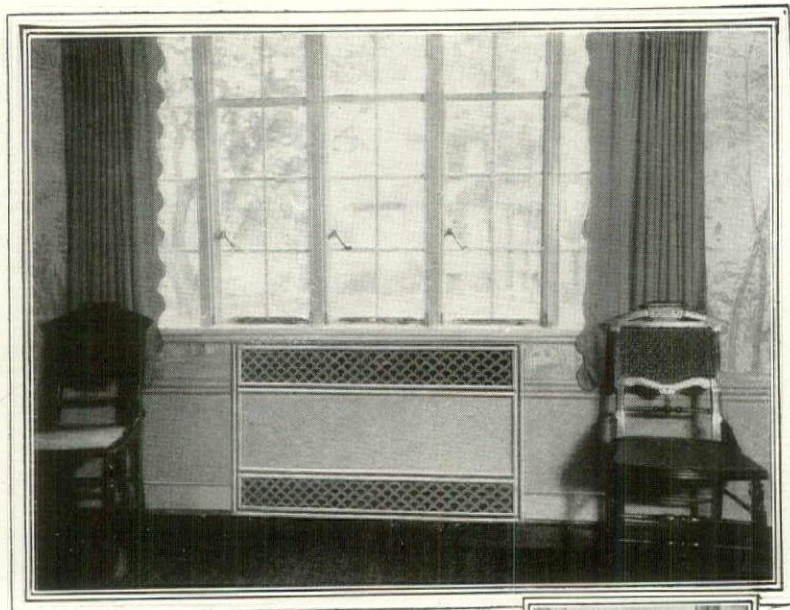
tial weight, character and value. For more than a hundred years Reed & Barton have been known as authoritative craftsmen, and the Oxford Pattern is wrought with the painstaking skill that distinguishes their work.

Prices of flatware shown on left hand page: Tea Spoons, \$27.00 per dozen; Dessert Knives with stainless steel blades, new French shape, \$42.00 per dozen; Dessert Forks, \$45.00 per dozen.

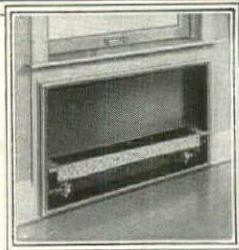
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FRENCH PROVINCIAL FURNITURE

(Continued from page 96)

common importance was given to such articles as the *armoire*, the cupboard, and the buffet. The tendency to built-in beds, either entirely closed with doors or half-opened, was quite general in the North. Open shelves, for dishes and ornaments, were common, especially hanging shelves in the South. An alphabetical glossary is helpful in classifying such pieces.

Armoire—a large closed cabinet with shelves for household linen and other things; variously proportioned and beautified; with one or more doors. It is often double-bodied, each section of the same size or the top smaller and higher. It is made in various styles: Louis XIII—Renaissance, type is of architectural construction, with heavy cornice and columns; Louis XIV type is even larger, the molded panels having curved tops, carving in high relief; Louis XV, lighter and more slender, beautifully paneled and carved in low relief; Louis XVI, more simple and architectural, carving in low relief.

Bed—Louis XIII type, enormous four-poster, canopied and curtained; later models are less imposing. *Lit-clos*—the closed bed, was built into the room in Brittany, Normandy, Lorraine, etc., either *mi-clos* or *demi-clos*—half-closed, with spindle doors, or closed with solid doors. The Provençal *lit à Pange*—angel bed, has a single paneled headboard shaped, crested, and carved, no footboard. *Lit à l'impérial* is placed in an alcove.

Bench—with or without back and arms, legs straight or spreading, seat flat or boxed for chest. The Basque *maître-banc*—master's bench, has middle back section hinged to use as table.

Bread-board, kneading-trough, etc.—conspicuous in cottage furnishings. Kneading-trough is called *maie* in Champagne; *pétrin* in Provence—an ornamental piece, widening at top, with spreading underbraced legs. *Panetière* is the Provençal wall bread box incased in spindles.

Buffet—an important piece, with solid doors in southern France and open shelves in the North. Single or double-bodied. Known variously as *palier* on the peninsular of Cotentin, *vaiselier* in Provence, *enfilade*—long, in many sections, as in Saintonge, and the *placard* in the Louis XIV style in Lyonnais. The *buffet-crédence* suggests an altar in its design. The *bas de buffet* is a low piece with two doors and drawers. The *traite* is low and long with many sections. A Lorraine type is double-bodied, low and very long, surmounted by shelves.

Cabinet—an important piece, which was made of exotic woods in Flanders and elsewhere, in Renaissance types. *Cabinet périgourdin* of Périgord was made in Louis XIII style well into the 19th Century, with typical geometrical carving, often in diamond pattern star forms, and twisted columns.

Canapé—a sofa, the typical Provence model is very long and deep-seated, upholstered in colorful *toile*.

Cantonnière—a Provençal corner cupboard with a curved front.

Chaise—chair. Normandy types are generally in Louis XVI style. Ladder-back armchair, and the Empire model with broad top splat, are also Norman, as are the very low back

armchairs with soft thick cushions on seat or both seat and back. In Lorraine, Louis XIII models were used until the mid-18th Century. Delicate spindle-backs of Louis XVI type are typical of Limousin. Chairs *à la Capucine* are well proportioned and comfortable, with loose cushions, used in Poitou and elsewhere. Provence favored the Louis XV and XVI types.

Chest—for clothes; local and Renaissance types persisted in Brittany, Guienne, and Gascony. The chest-bench of Normandy is the *chaise à sel*—salt chair, salt being kept in the box seat.

Chiffonier—a chest of drawers, a variant of the commode.

Clock—is often an important article of furniture. It is large, curvilinear, fiddle-shaped in Normandy, known familiarly as the *démouille*, because of its curved form. The *vaiselier-horloge* of Bresse is an open-shelved cabinet incorporating a grandfather's clock in its design.

Commode—a low chest of drawers of a type originating in the Louis XIV period. Parisian types were numerous in Normandy in Louis XV and XVI styles. Deep carving ornaments those of Burgundy and the Dauphiné. The Louis XV serpentine and *bombé* fronts are typical in Provence.

Cupboard—for china, with open or closed shelves. Many types: Alsatian—very large, painted architecturally like a house-front. In Lorraine—long low buffet with graduated shelves. Heavy ancient types in Burgundy. The *bonnetière*—a hat or head-dress cupboard, is narrow and single-doored. The *encoignure* is a corner cupboard. The *garde-manger* is the food cupboard, the "safe" of our Southern States. The *ménager* is a Lorraine type, double-bodied, the lower section very low and the top very tall.

Garde-robe—wardrobe, is an important piece like the *armoire* and buffet which it resembles in style and workmanship. Alsatian types are painted like the cupboards. Louis XV and XVI types were quite general in many Provinces, although older styles persisted.

Shelves—of many kinds are characteristically provincial, plentiful in Normandy and Provence. Besides the open-shelved section of the various buffets and cupboards, there are innumerable types of hanging wall shelves. These are uniform in size or graduated, with plain or shaped edges, and sometimes the piece is crested. Their names indicate their uses: the *vaiselier* for china, *estagné* for pewter, *verrier* for drinking glasses. The little *godélier* in Champagne is for knives and forks.

Table—long, heavy underbraced models with straight legs are typically provincial. Provence boasts many charming little Louis XV and XVI pieces. The *table-bahut* of Poitou, etc., sometimes rests on small end cupboards, suggesting the later knee-hole desk—the French *bureau*. Normandy has a table with leaves at both ends; Brittany a hinged table-top to the kneading-trough; and Lorraine preserved the long Renaissance type.

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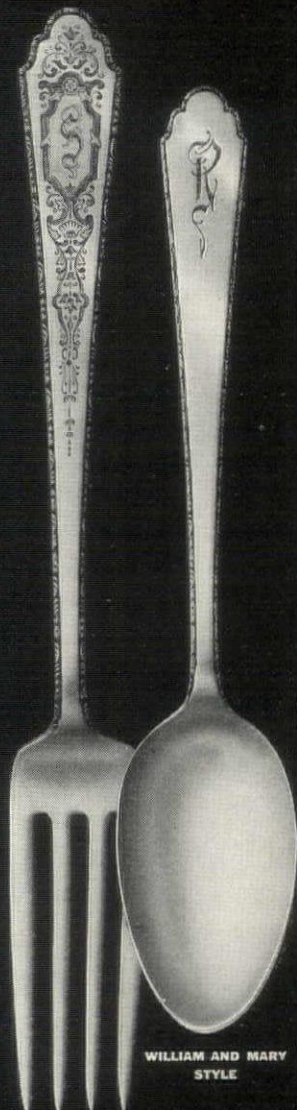
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There are sets of Tea Spoons, Salad Forks, Butter Spreaders, Ice Cream Forks, Orange Spoons and Oyster Forks that can be purchased between \$10.00 and \$20.00 . . . Dinner and Dessert Knives and Forks from \$20.00 to \$30.00 . . . or a Tea Pot, Sugar and Creamer for \$253.00.

Your jeweler will be glad to show you "Treasure" Solid Silver, or if you will tell us what pattern you have in mind we will be pleased to send catalogue and complete price list.

Rogers, Lunt & Bowlen Co.
— Silversmiths —
Greenfield, Mass.



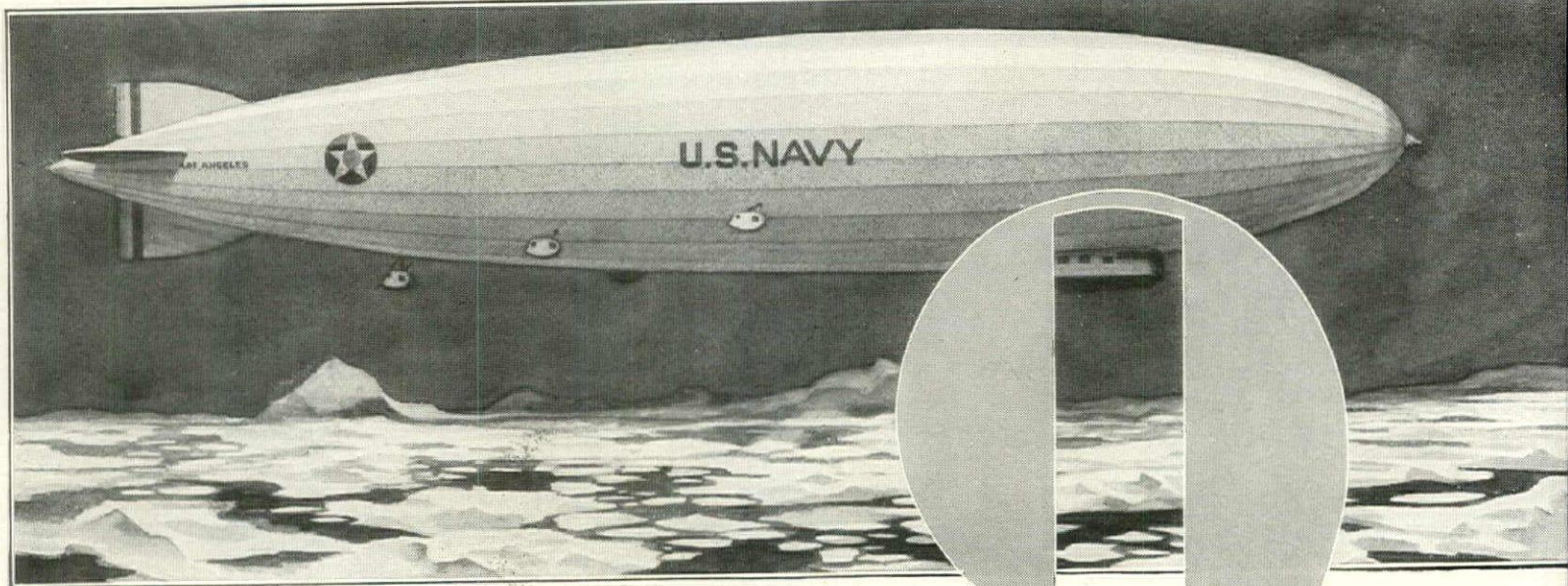
Member of the Sterling Silversmiths Guild of America



PLAIN

ENGRAVED

The Early American Style



On Navy Department searching expeditions over the frozen reaches of the North Atlantic, the U. S. S. Los Angeles used Eveready Prestone in her radiators for protection against freezing.

Whenever low temperatures bring freezing hazards, the motors of the “Los Angeles” are protected with Eveready Prestone

WHEN the Navy Department's giant dirigible “Los Angeles” takes the air in cold weather, its huge, costly motors are protected with the surest safeguard against freezing—Eveready Prestone. Low temperature hazards in flying permit no compromise in motor protection. That Eveready Prestone should be chosen for the “Los Angeles” is evidence of the unflinching protection it provides and the permanent assurance of safety with which you can use it in the radiator of your car.

Eveready Prestone is entirely different from other anti-freeze solutions or mixtures. It never boils away. You need never worry about evaporation or deterioration, for one supply lasts all season. It is unaffected by extreme changes in temperature. It is perfectly harmless and permanently safe, no matter how early

you put it in the radiator or how long winter lasts. It provides ideal protection.

Eveready Prestone met with enormous success among the hundreds of thousands of motorists who used it last year. It has the recommendation of automobile manufacturers and motor fleet operators. All these users have found that here, at last, is permanent, harmless, all-season protection without the annoyance of renewals or the danger of deterioration. Eveready Prestone meets every specification set up by the U. S. Bureau of Standards for an “ideal anti-freeze.”

Eveready Prestone, sold as a pure, *undiluted* product, is the most economical investment in winter insurance for every motorist. One supply is all he needs. One gallon to two gallons, depending on radiator capacity, will protect a

points of superiority

- 1 Gives complete protection
- 2 Does not boil away
- 3 Positively will not damage cooling system
- 4 Will not heat up a motor
- 5 Will not affect paint or varnish
- 6 Non-inflammable
- 7 Odorless
- 8 Does not become viscous at low temperatures; will not decompose at high temperatures
- 9 Never deteriorates—economical to use

car as long as cold weather lasts. For complete protection, less Eveready Prestone is required than ordinary anti-freeze preparations. Trust your car's safety to this perfect anti-freeze.

Get your winter's supply of Eveready Prestone today at the nearest garage, automotive supply dealer or hardware store.

Manufactured for

NATIONAL CARBON COMPANY, INC.

New York



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By CARBIDE AND CARBON CHEMICALS CORPORATION
Units of Union Carbide and Carbon Corporation

EVEREADY PRESTONE

(TRADEMARK)

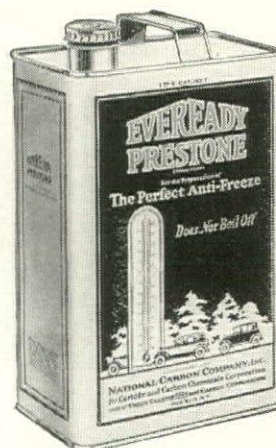
For the Preparation of
The Perfect Anti-Freeze



Each Eveready Prestone can is sealed with a special safety cap that protects the purchaser against the possibility of substitution or adulteration. Look for this cap.

(Left). Putting Eveready Prestone in the cooling system of one of the motors of the U. S. S. Los Angeles.

Eveready Prestone does not contain any alcohol or glycerine.



P A C K A R D

A luxurious riding comfort
hitherto unknown in any
motor car distinguishes the
new Packard Eight



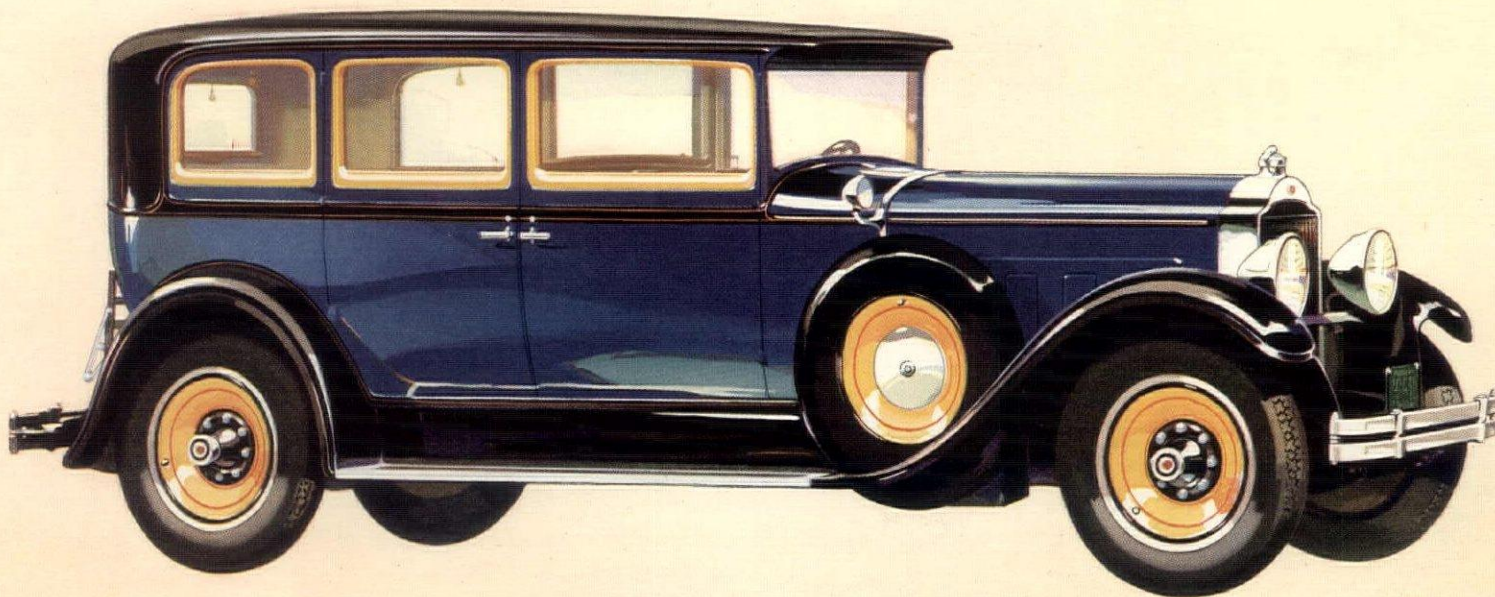
Even those who have been brought up in constant association with every famous Packard of the past, comment enthusiastically upon the vastly improved riding comfort of the new Packard Models.

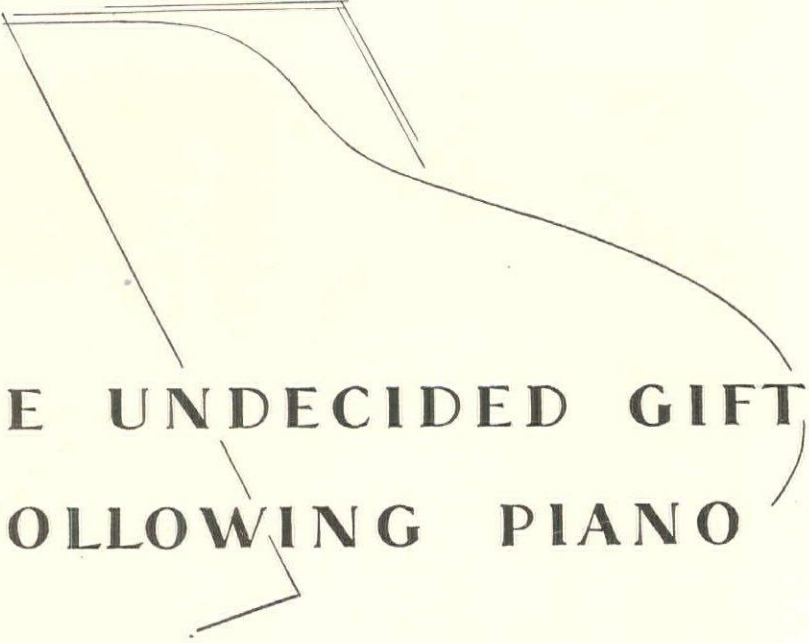
A combination of Packard and European inventions, the new Packard Shock Absorbing System is almost magical in its effects. It makes the new Packard Eight not only the easiest riding car in the world but also the safest.

It solves the problem of sure safety. For both steering whip and front wheel shimmy are absolutely eliminated.

This great improvement, combined with the lengthened wheelbase, the new scientifically designed cushions, the luxuriously soft upholstery and the silent, vibrationless power of the eight-in-line engine, lends new emphasis to Packard's title as—*The Restful Car*.

A S K T H E M A N W H O O W N S O N E





ADMIT ONE UNDECIDED GIFT-SEEKER TO THE FOLLOWING PIANO RECITAL

LIEBESTRAUM	<i>Liszt</i>	LHEVINNE
LA CATHEDRALE ENGLOUTIE	<i>Debussy</i>	SCHMITZ
MENUET	<i>Paderewski</i>	RACHMANINOFF
THE SWEETHEART OF SIGMA CHI	<i>Stokes—Vernor</i>	DE BERT
SELECTIONS FROM SHOW BOAT	<i>Kern</i>	CARROLL

PAUSE in your shop-to-shop searching—your anxious pondering of this gift and that for the home. Come and hear these five great pianists play this varied, wonderful program.

The time? Whenever you wish. The place? Wherever the Ampico is sold.

In the pleasant room where the recital is to take place, you will see a piano of famous make — perhaps a Mason & Hamlin, perhaps a Knabe or a Chickering. Run your fingers over the keys. They respond easily, fluently, with a mellow beauty of tone that tempts you to continue playing But wait! Sit down in that easy chair across the room and listen!

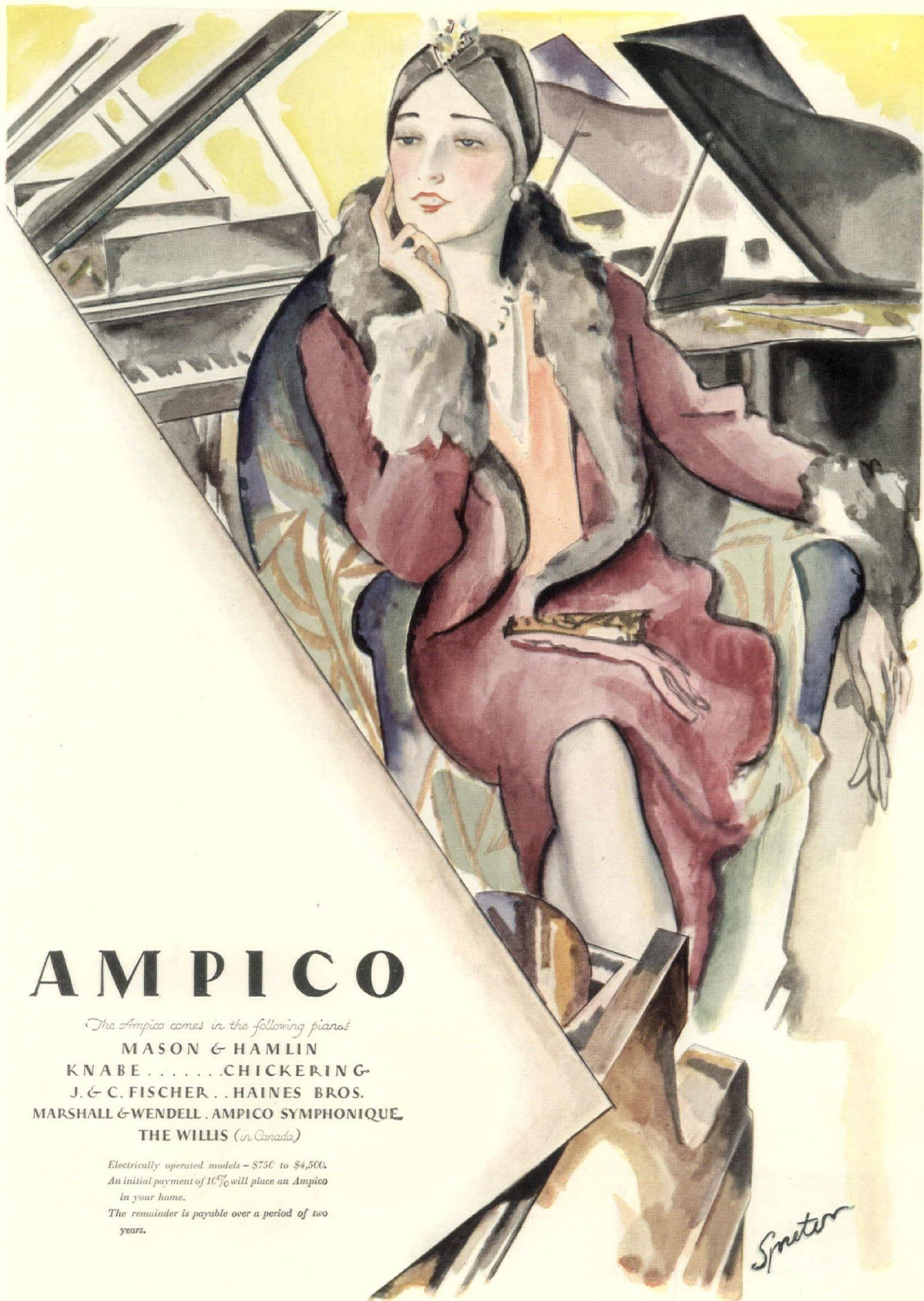
At the touch of an electric button, the piano begins to play. A ripple of notes — a pause. Then — surging, shimmering, delicately brilliant — there pours from this instrument such music as the world seldom hears. It is Lhévinne — you cannot be mistaken! It *is* Lhévinne — invisible, but playing for you as gloriously as ever he played upon the concert stage!

This is the miracle of the Ampico!

As you listen to the other famous pianists on this program, playing four such widely varied selections, you will realize vividly what the Ampico can bring to your home. First — a superb piano for your own playing — the instrument beloved beyond all others as a means of musical self-expression. Second — the playing of the world's greatest pianists — an inexhaustible treasure of music! Music for every mood — the tender beauty of old ballads — the lilting, luring beat and sway of modern dance music — the noble sublimity of great classical compositions. Music to delight your solitary hours. Music to entertain your guests. Music to aid in the education and culture of your children.

Undecided gift-seeker — will you go tomorrow to this remarkable recital? You will be a welcome and expected guest at any Ampico studio — at any music store where the pianos listed on the opposite page are sold.

THE AMPICO CORPORATION, 584 Fifth Avenue, N. Y.



AMPICO

The Ampico comes in the following pianos

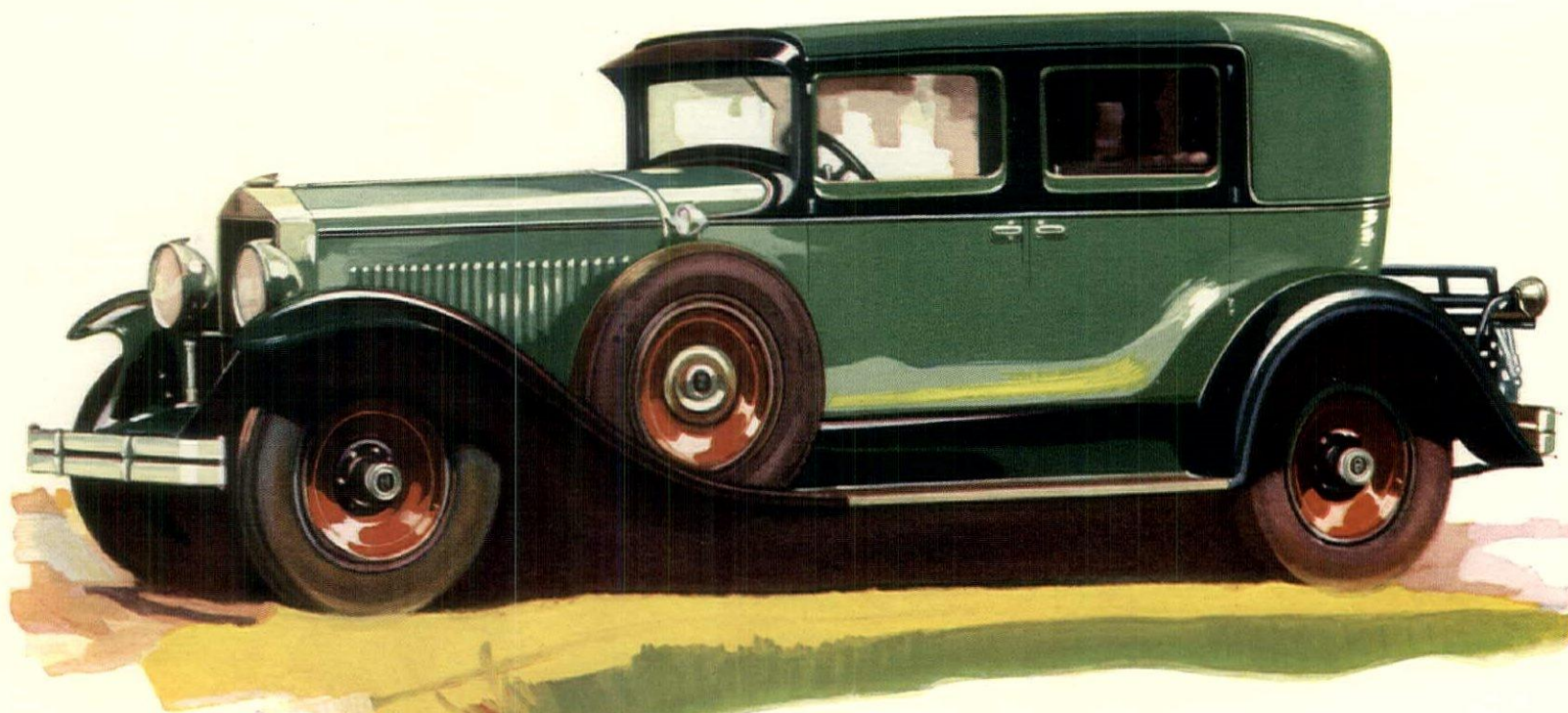
MASON & HAMLIN
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THE WILLIS (*in Canada*)

Electrically operated models - \$750 to \$4,500.

*An initial payment of 10% will place an Ampico
in your home.*

*The remainder is payable over a period of two
years.*

Smeton



Distinguished by its
P*erformance~*

Only by personal experience can you appreciate the distinguished performance of Graham-Paige motor cars with the four-speed transmission (standard shift). The *two high speeds* bring a new thrill to driving, both in traffic and on the open road. A car is at your disposal.



Five chassis—sixes and eights—prices ranging from \$860 to \$2485. Illustrated is Model 629, 5-passenger Town Sedan, with four-speed transmission, \$2085. All prices f. o. b. Detroit.

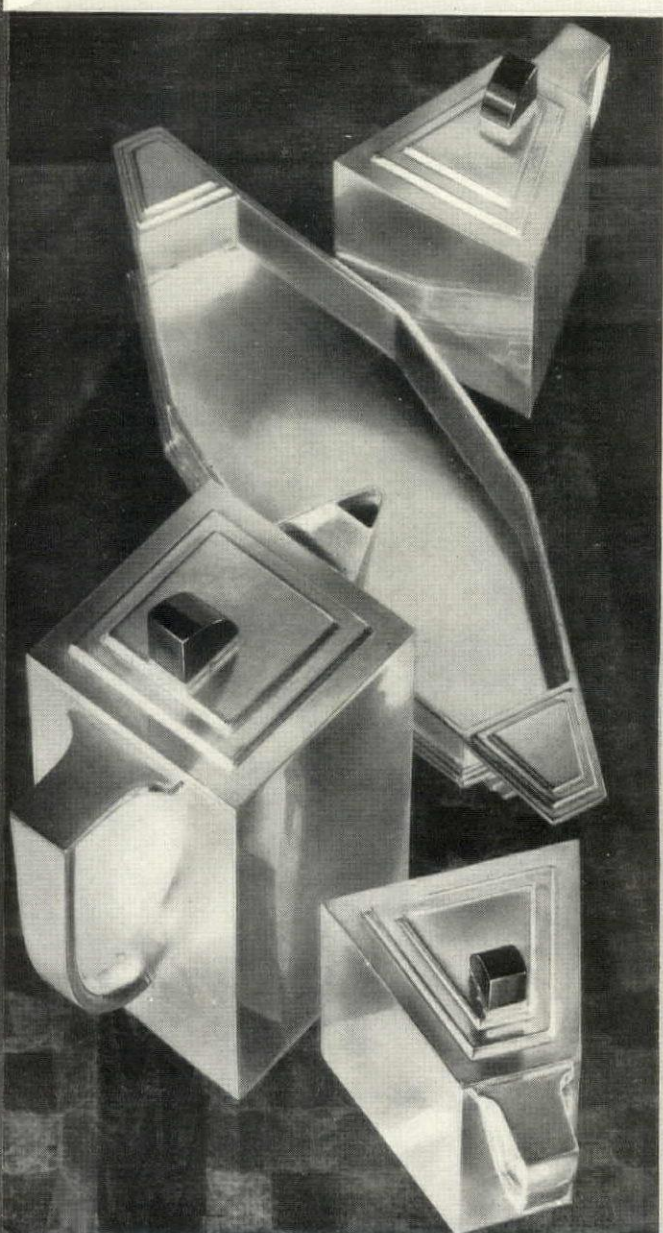
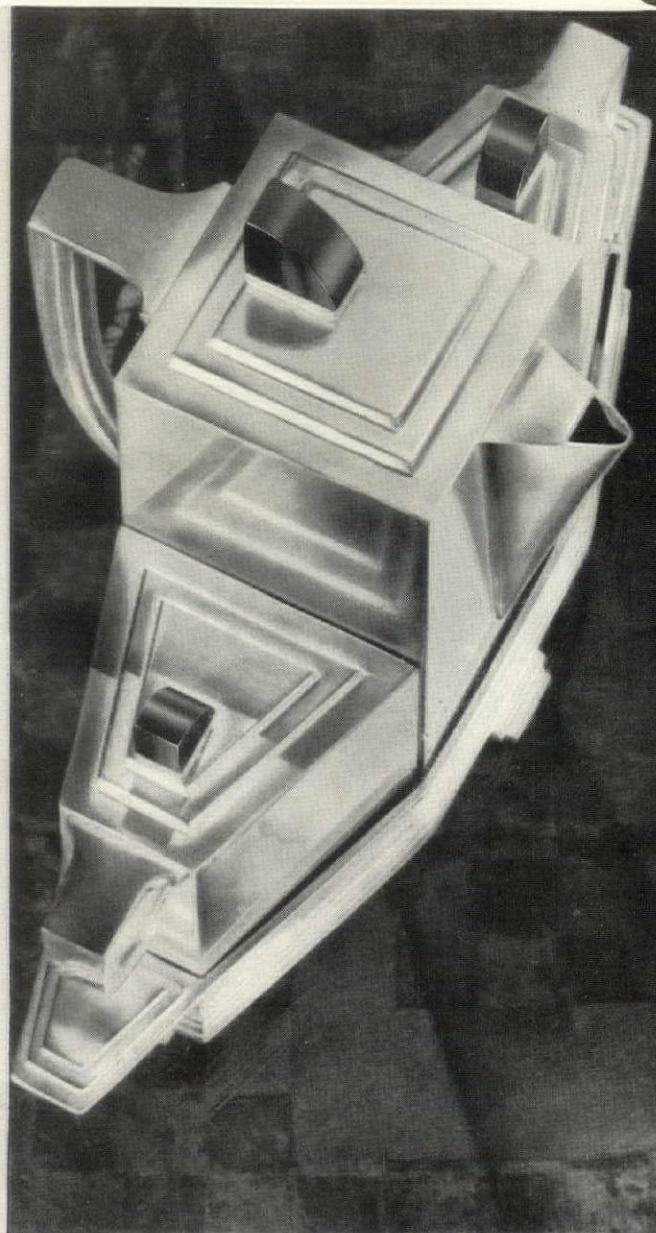
*Joseph B. Graham
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GRAHAM-PAIGE

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international
silverplatedesign patent applied for
diamond design by wilcox silverplate division of the international silver company

SIMPLE and sincere is silver. Spirited, rhythmic, sparkling, is our Modern civilization. And this Modern production in International Silverplate combines the subdued mysterious beauty of silver with the strange new beauty we call Modern. . . . Note the sculpturesque quality of the teapot; the exciting gradations of light, as the cream and sugar holders are grouped with it.

These sets are perfect for modern apartments. They fit the smaller rooms we have today. They look charming on the little narrow tables. This International Silverplate dinette set occupies surprisingly little space, yet is truly adequate. It is pleasant to use, and as compact and practical as it is decorative. Furthermore it is easy to take

care of, an advantage the modern minded woman appreciates. . . . The centerpiece and candlesticks made in this design are especially interesting and when combined with the other pieces in this Modern series, the effect is excellent.

Like all International Silverplate, these fine pieces will wear for a lifetime; will not chip, or crack or break; are a continued asset to the hostess. Sold in the better shops at moderate prices, guaranteed by a maker noted for high quality and honest craftsmanship.

A free booklet, "The Rediscovery of Silverplate," has many modern and interesting suggestions for home-makers. Ask for booklet HW108; address Dept. E., International Silver Company, Meriden, Conn.

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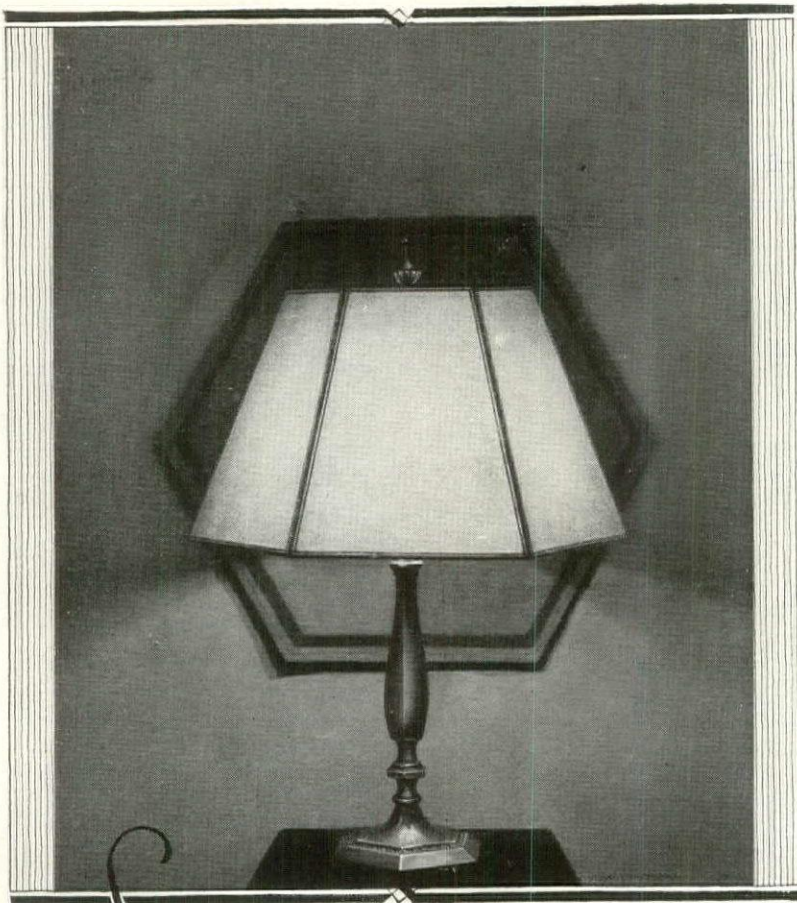
TRADE

INTERNATIONAL S.CO.

MARK

ON COLLECTING PICTURES

(Continued from page 90)



Shades by de Sherbinin

IN homes which reflect the discrimination of the connoisseur, shades by de Sherbinin are frequently selected to proffer the essential illuminative association.

Sponsored and sold by name by leading shops everywhere, they may be identified by the Hall-mark of their makers which is reproduced below. When you see it upon a shade frame, all that connotes lampshade perfection in parchment stands before you.

Shades by de Sherbinin are styled for all types of interiors. In their beauty and simplicity, they may be used with practically every type of lamp base, with the assurance that they will create complete lighting units of charm and distinction.

Pictured above is THE PARCLETTE—a beautiful and conservative style which may be had in softly mellowed tones of Peachglow, Amber, Umber and Nile Green. Styled in Square, Hexagon, Octagon and Circular Models.

de Sherbinin inc.

116 East 27th Street

New York City

magnifying glass what your right hand eliminates.

When you hear a "restorer", after performing the experiment I have here suggested, cry out: "It holds!"—rise up, for you are saved.

If you should experience what happened once to me, do not be surprised: a primitive, representing a woman, in tones of henna, with a smiling and sly expression, against the background of a landscape evidently on the banks of the Loire; everything in this panel was indifferent, excepting the forehead, the eyes, the nose and the mouth of the woman. Quick, some alcohol and essence! The operation begins. The "re-touches" disappear, one after the other. The henna vanishes. Next goes the blue sky, giving place to the grey wall of a Gothic chapel. See, instead of the henna, this sudden apparition of fair hair, scanty and closely curled! In place of the Loire, spacious scarlet folds enveloping the saint. For this is no more a commonplace woman, but a Saint Cecilia—that madonna of the rapturous look. And even her expression changes. Yes, once those hard and unmodelled outlines have disappeared.

"But since you thought the picture so bad, why did you buy it?" Because the man who had painted that forehead, those eyes, that nose, that mouth—which were the only pure parts of the picture, could not be other than a great artist; the rest was false.

"But did you know what there was underneath?"

Oh, collector-colleague, one never knows; one cannot and one must not know. It is the mystery that charms.

Certain "courageous" restorers nowadays, in addition to alcohol, use ammonia, potash, acetone, etc., but I do not advise you to follow them in this battle against the enemy.

Here is another tale: A Crucifixion, of the 15th Century. The four classical personages are admirable. And notwithstanding the impeccable Gothic folds, and the expressions which nothing can render nor even fake—a Saint John with a moustache, a Magdalen in a head-dress adorned with gems as in the 17th Century, a Christ with a beard, and a sky à la Van Dyck, quite black and absurdly anachronistic. In the 17th Century, a Dutch collector who owned this masterpiece, had decided to have it dressed in the fashion of the day by a skillful workman, and in order that no one should remain ignorant of it, so proud was he of his idea, had written it all out in detail on the back. Two centuries elapsed without its being noticed by anyone. But now, my friend, come and see the masterpiece deprived of its absurd ornaments, and if you are well-behaved, I will show you the photograph of the picture when it was "dressed".

Corollary: alcohol, so dangerous when used without discernment, is however the sole healer of paintings. It kills or cures, quite like the physicians of humanity.

Do you know this tale, Messrs. Experts in handwriting? There was once a question about a painting by Franz

Hals. There was no doubt of its being by the Dutch master. But it was signed: was not the signature apocryphal? Dealers and connoisseurs started arguing. "The monogram is well impasted," proclaimed some. "The down-strokes resist pin-pricks to perfection." And yet others shrugged their shoulders in a knowing way: one certainly was in the presence of a Hals, but what about this signature? This "authentic masterpiece" was then sent to America. At the customs house, further discussion. But this time not about the signature, but about the picture itself. The owner was asked for permission to make an experiment, the famous experiment. He agreed, and the washing process began.

Oh marvel! From under the magnificent masculine robe appears a prancing steed. Not the horse of the Apocalypse, nor any other gloomy symbol. A horse. From beneath the velvet doublet comes a war-like uniform. Might it not be some fantasy of Edgar Allan Poe's? Finally, in place of the thin Dutchman, his face shriveled with wrinkles, there bursts forth a glorious (but very bad) portrait of Garibaldi. Yes! Garibaldi! "But Hals could never have painted that Italian two hundred years before he was born" . . . Ah, Hals . . . !

Come, come, Messrs. Experts, would you still contend that, the painting being false, the signature at least might be authentic?

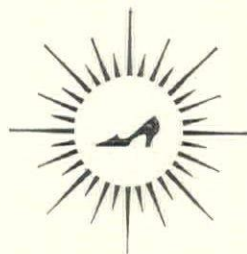
When you see a picture "said to be" Gothic, painted on canvas, stop there: it is a Gothic—later than the Renaissance! Yet we know of several French miniatures of the 15th Century painted on silk, and Italian pictures on linen, but this is very rare.

If any one assures you that a picture, painted first on wood, was later transferred, beware. Open your eyes wide and take a magnifying glass. If in an Italian primitive you notice any threads of canvas between the wood and the preparation, it is because the picture was first painted on canvas and transferred onto the panel. This was a common proceeding in small-sized pictures.

If you set your heart on primitives, learn all about the use of egg with paint, make them show you the preparation on worn pictures, and learn the chemistry of colors. Don't forget that a painting on a gilded background is not necessarily earlier than the 16th Century, as is generally believed, and that on the contrary there are panels of a very early date, especially in Flanders and in France, which are not painted on gold backgrounds. With regard to green backgrounds, although plentiful in the school of Basle, they are also characteristic of Corneille of Lyons. There is therefore no absolute rule to guide you.

When you buy a painting which should be of the 17th Century, see whether the grain of the canvas is not of the 18th. The same applies to succeeding periods. It is well to be reminded of this self-evident truth so that it should be thoroughly learned. It will help one to avoid many mistakes.

(Continued on page 148)



CINDERELLA

A favorite pattern of the modern bride

Cinderella's magical transformation is no more wonderful than the artistry with which the Gorham Master Craftsmen transformed sterling silver into the exquisite tableware that bears her name. And because it so subtly expresses the glorious spirit of youth, brides choose it almost instinctively for their own. Its very name is a fitting symbol of the ancient story that never grows old.

Delicate, and very lovely, Cinderella happily combines the rich dignity of the Renaissance with a fresh modern style of treatment that is very new. A pattern that has become the natural choice of those who desire the world's finest things.

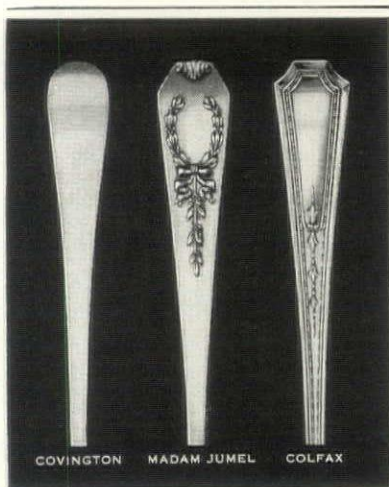
Your jeweler will gladly show you Cinderella—a complete service in sterling. You will find it very moderately priced for so handsome a pattern.

The Teaspoons are \$9.50 for six; Dessert Knives \$21.00 for six; Dessert Forks \$20.00 for six.

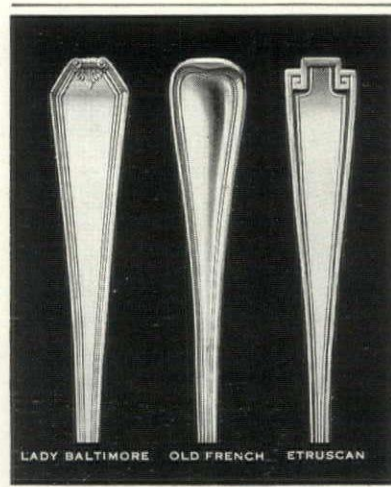
GORHAM

PROVIDENCE, R. I.  NEW YORK, N. Y.

MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA



COVINGTON MADAM JUMEL COLFAX



LADY BALTIMORE OLD FRENCH ETRUSCAN

"Whatever your taste — whatever your favorite period — you will find among Gorham's 27 patterns in Sterling a silver service to harmonize"

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

ON COLLECTING PICTURES

(Continued from page 146)

How does one find out whether a canvas, according to its grain, belongs to this or that century? It won't be much help if I tell you that the grain of the 18th Century is finer than that of the 17th: you must look for yourself. A workman trained in "re-canvasing" pictures will, in five minutes, render you as invulnerable as himself. He alone is master in this matter.

When you buy a picture which has been re-canvased, always take the precaution of un-gluing one of its corners so as to have a good look at the original canvas.

If you notice in a good picture a certain weakness, a heaviness, you may conclude: "It has been repainted, all this must be washed off."

If you like the English School, be even more cautious in examining the canvas both as to texture and preparation.

The preparation: there is an excellent guide to the date and origin of a picture! The red preparation of the 17th Century and of the Spaniards, the white preparation of the Primitives and of the 18th Century, this last generally very thin: if you find a canvas heavy in weight and thickly prepared, be on your guard, for fakers cannot easily prepare a canvas with the same lightness of touch as did the ancients.

Distrust especially all so called Guardis, and the others of his school, Marieschi, Bellotto, Canaletto, etc. Don't commit yourself to this dangerous pursuit before a circumstantial examination of the art of faking. That Italian school of the 18th Century is, perhaps together with the English School and the Primitive School, the one most to be feared. Believe me, it is wiser to avoid what you imagine may be a bargain. In that way you will really have made a good bargain, three times out of four.

As to names and colors: If you absolutely want to know "by whom" a picture is, there are three chances out of four that the name finally pinned by you onto the frame will satisfy you, but will satisfy historical truth far less.

Ah! how many humble unknowns nestle cosily in museums under the auspices of the illustrious known, thanks to whom they have been admitted to the sanctuary.

"The German School of the 16th century? Certainly a Holbein, or a Barthelmy de Bruyn." Really! And what about Amberger? And Altofer? And Muelich? So many names which you may never have heard, and yet one discovers them day by day, thanks to pictures which they have signed and which enable one rightfully to attribute other pictures to them with no fear of being mistaken. Twenty years ago every Flemish picture of the 15th century was necessarily by Van Eyck, by Memling or by one of the three or four Bruges painters one used to cite. Nowadays we know of more than twenty-five artists who worked in Flanders before the Renaissance.

"The French school of the 16th century? Certainly a Clouet or a Corneille of Lyons." Bravo! That simplifies everything. But besides those, how many painters who resemble them!

A "Fête Galante" of the 18th Century? Naturally Watteau, or Lancret. But observe that these resemble each other only in their subject. Nothing is more different than the style of one from that of another. Dissimilar as to faces, dissimilar as to gestures, even to the manner of treating stuffs, the landscape, the sky. And the hands! By the hands alone one may distinguish a Watteau from a Lancret; the former so nervous, willful, so angular, contracted—I would say almost unhealthy, deformed by the very framework of their bones; the latter simply graceful and insipid.

I am thinking of that handsome portrait of a man (in the Doistau sale) attributed by experts to Fragonard. At that period I was finishing a book on Heinsius (J. E.), painter to Mesdames de France. Mere chance (it is always chance, that mischievous god, who by mixing the cards clears up the game) led me to discover a drawing in black pencil, a very advanced study signed Heinsius, for this very same man's portrait "by Fragonard"! "Perhaps merely a study made by Heinsius after the master..." some kind, conciliatory soul will surely say. But calm yourself—there could be no room for doubt. It is necessary only to study the freedom of drawing—every indication in the drawing for the future painting in oil—to be entirely informed.

Indeed, even if one may sometimes hesitate over an oil painting or a pastel to discover whether one is in the presence of an original or of a copy, this becomes an impossibility when it is a drawing which is to be examined.

"Then explain to us the ways and means?"

The way? Have eyes, and you shall see. And when you come to know the manner of an artist, you will thereafter have no trouble in declaring: "That is his" or "That is not by him."

To come back to my story, the rest is easy to guess. I feel myself insulted, being the advocate of my painter; I demand that to Heinsius be restituted that which belongs to Heinsius. Indeed!... But Heinsius is not Fragonard, neither for the dealer nor for the expert who pockets his percentage. The painting, were it by Fragonard, could be sold for 100,000 francs. If one should sell it as the work of Heinsius... just follow the decline in price! And I carried the day only after the sale, that is, when I could reproduce in my book this canvas falsely expertised as being by the painter of *Gimblette*. As a matter of fact, the story is now well known. And all those who have amused themselves by resuscitating an artist "forgotten or disdained", have experienced these ups and downs.

How many pictures of the Empire, representing Roman gladiators, or Minervas inspiring warlike exploits, are classed as being by David! Ever since the exposition at the Petit-Palais

(Continued on page 150)



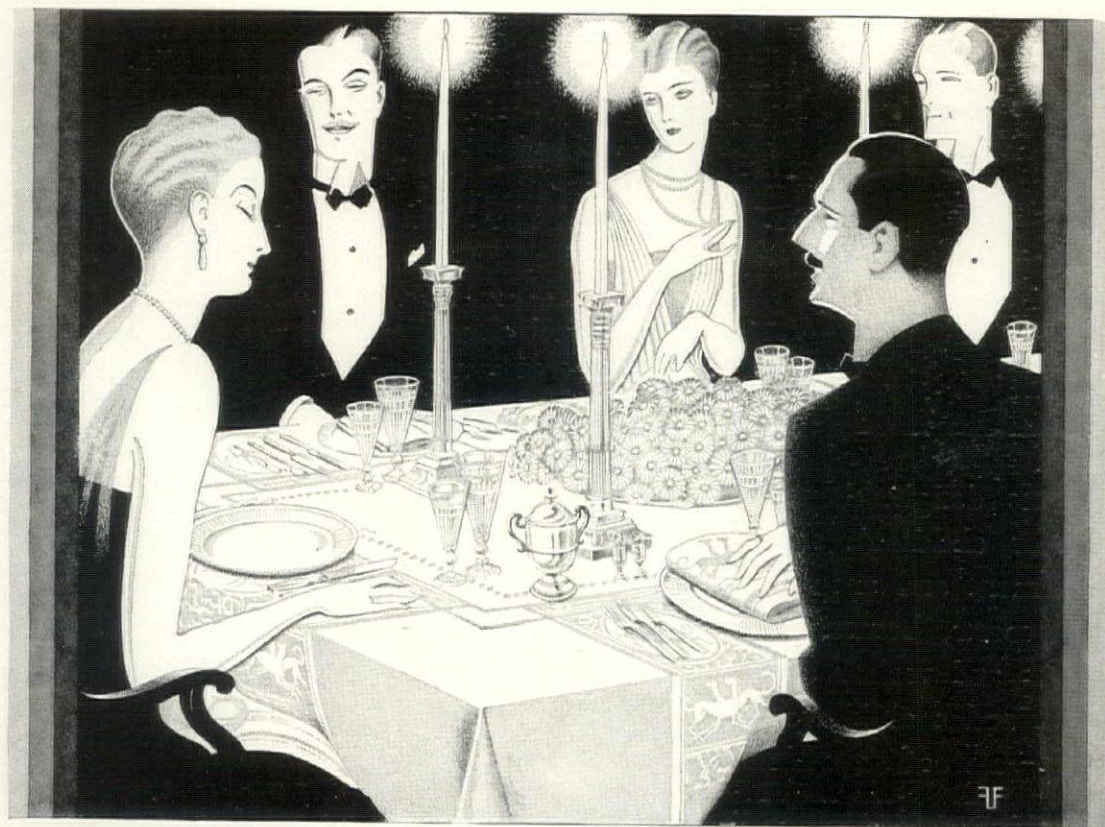
"I guess those Kelly-Springfield tires are pretty good from what I've heard of them, but are they really worth the extra cost?"

"What do you mean—'extra cost'? I didn't pay any more for my tires than you did for yours."


Superbly suited to the

MODERN TABLE

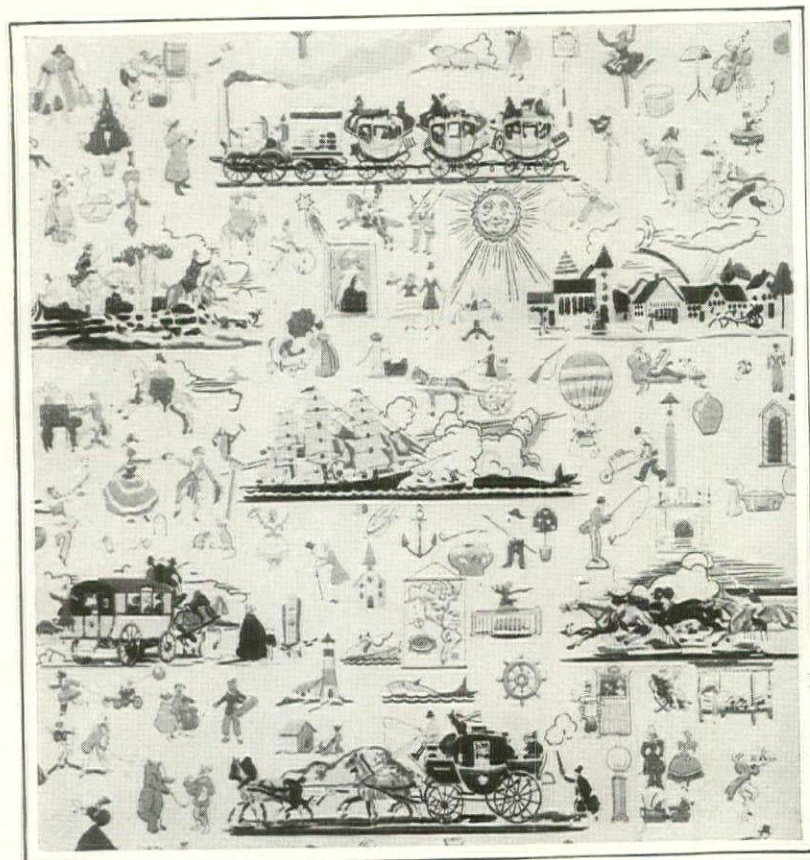
THERE'S a new idea abroad among the smart younger crowd. They have discovered the thrilling new decorative effects that the foundation of an Irish or Scottish linen damask tablecloth affords. To the smart younger crowd it no longer suffices that the table be correctly set. It must also be arranged with the same art and style that makes the choice of a particular gown a *touche de grace*. With their unerring gift for the mode, the younger set has emphatically preferred Irish and Scottish tablecloths of lustrous linen damask, in soft white, gold, pale green, rose or old ivory. These linen damask tablecloths are now on view in all the smart shops in designs that reflect the spirit of today. You will find them less expensive than their reputation implies.



LOVELY LINEN
so impressively correct



IDENTIFY ALL GENUINE IRISH AND SCOTTISH LINEN BY THIS MARK



YE OLDEN TIMES

"Thar she blows" goes up the shout from the good ship Mary Ann . . . quaint people travel both by coach and train, under steam, sail . . . or horse power. A unique paper for children, rich with humor and incident, which repays endless investigation. Designed by Tony Sarg. Width of paper 22 inches



Explore Victoria's Merry Days . . . with Tony Sarg as Guide

THIS delightful paper, designed by Tony Sarg for children's rooms, has taken its color and movement and anecdote from the days of Victoria . . . sports, homes, journeyings, are depicted with humor and variety and charm. One glance invites more, and a child would find here a rich store for study—a woof on which to weave a hundred stories. . . . Of true Strahan quality and workmanship, this paper is obtainable wherever fine papers are sold.

*Ask your dealer or decorator
to show you Strahan Papers.*

THOMAS STRAHAN COMPANY

ESTABLISHED 1886

Factory: CHELSEA, MASSACHUSETTS

New York Showroom
417 FIFTH AVENUE



Chicago Showroom
6 NO. MICHIGAN BLVD.

ON COLLECTING PICTURES

(Continued from page 148)

("David and his Century"), one has been able to form a clear idea of how many painters gravitated around him, how many were inspired by him! But it is so easy: "David!" The trick is played. "David!" Don't exhaust your brain. "David!" Why other names! . . . It would merely seem an unnecessary effort, to test your memory and treat you as a schoolboy. "David", short and alone—after all, isn't that far simpler?

The same with the Romantics: there is Déveria, and there is Roqueplan. There are Ary Scheffer and Cabanel, Tony and Alfred Johannot, Gustave Doré and several others. Isn't that sufficient? Suddenly someone digs up artists you never heard of. What impudence! And what if it pleases you to go on ignoring them? They should leave you in peace! You don't find them talented, now they are unbaptized? Talented, yes—but too numerous, perhaps. The history of Art should be pruned, like an overgrown tree. It is hardly decent so to impose upon the good will and patience of collectors.

The same may be said for the School of 1830. What need had one to go and "look up" Flers, Laveilles, Cals, Vignons? Was one not already sufficiently entangled among the imitators of Corot? Was it not already enough to have to observe whether a pond near Ville-d'Avray was really by him, or by Trouillebert? Will there never come a time when one may at last be able to believe oneself letter-perfect?

Do you know this charming anecdote which was told to me one day by Durand-Ruel: An American (for they already existed before 1900, and there were even then some who professed to a liking for French pictures) goes to pay a visit to Charles Jacque: "Monsieur, I would like to see your studio." Jacque does the honors in the most amiable fashion, and shows his canvases one after another. The American seems impatient: "But, how's that, you have no sheep?" he inquires. "Sheep?" repeats Jacque, exasperated because he knows too well he is the painter of sheep, and should stick to them, or thereabouts. "No, not for the moment," and adds scornfully, eyeing the American from head to foot: "I have only hens . . . and pigs." The American is said not yet to have recovered.

Ah, that "specialization"—for painters as well as for writers! And often so absurd. "What is a Corot worth without a willow? A Daubigny without ducks? A Troyon without cows? A Millet without peasants?" Doubtless Corot knew excellently well how to interpret the refined skeletons of willows standing out against a grey sky, and Millet made himself known by his sober and touching art, in expressing the simplicity and suffering of those who till the soil, their naïve and confident expression. But it is specialization of this kind which limits the greatest artists, and by which more than one has been made into a "dealer in series". Did it not require skilled critics to point out that Corot was a figure painter, just as he was a landscape painter (even to-day a figure by

Corot is considered, goodness knows why, inferior in value to a landscape, even if the artistic merit be equal). The same applies to Millet. Better still, did I not recently hear an "expert" affirm without wincing: "That still life cannot be by X . . . he never painted still life." Better say you don't know of any by him, or, if necessary, that none are known. But what proof is that, in reality? And if it had pleased him one day to paint a dead hare, or a vase of flowers, because they appeared to him somehow in affinity with the tints of his pallet? Should he first have asked permission? Or have informed posterity of the fact?

As to the impressionists, it is the same old story. No one appreciated a pheasant, or flowers, by Sisley, a portrait by Monet. The label, I tell you, the label! The sample card! You will answer that if the series of Cathedrals by Monet, or his Grindstones, are quoted higher than other canvases of his, it is only because he put into these pictures the best of himself—here attained the summit of his art. And therefore it's not surprising if a higher price is paid for them. But that is only partly correct. However, I do willingly grant that it is natural to sell at a much higher price pictures in the manner most characteristic of a master: the Gauguins of Tahiti, for instance, rather than those of Brittany. (And yet nowadays, the Corots of Italy are sometimes sold at the same enormous prices as the Corots of Arras or of Ville-d'Avray.) Don't forget that there is a fashion in pictures as in all things. Who can tell whether Meissonnier, after having gone from the summit of glory down to the depth of scorn, may not one day, by a sort of reaction (very lamentable, on the whole), once more become a highly-quoted master? The Dutchmen, even the greatest, save Hals and Rembrandt, were subject to fluctuations, which nothing can explain. There are innumerable examples of this truth.

Conclusion: if you buy a picture for purposes of speculation, beware! As you can foresee neither the rise nor the fall in value—once you have wandered into such follies you must at least watch the "market quotations" day by day. And don't build on . . . canvas.

On the other hand, at the time Baron Portalis was buying for a few thousand francs some Fragonard, the master to whom he dedicated the greater part of his life and labors, and when he was blamed by all: "It's absurd! It's money thrown away!" he did not listen to the wranglers, and confident in the star of the painter of Grasse, put all his capital in his purchases; it was not speculation, this time, nor any intention of re-selling, but the quasi-certitude that he was exchanging his banknotes for a capital very securely guaranteed.

And yet let us distrust those "glories in goldbeater's skins" which are inflated like children's toys by the dealers in modern paintings. Ah! those "geniuses" who have been stocked (that is the term, as hideous as the thing is)

(Continued on page 172)

I DO NOT CARE TO SING ALONE

BY

Maria Jeritza

SOPRANO
METROPOLITAN OPERA
COMPANY



WE THINK of singing as a complete art in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano

trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain"—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I *was* singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

A 10% down payment places the Knabe in your home—you have years to pay the balance. Prices from \$875 to \$2,500. Period models from \$1,500.

WM. KNABE & Co.

NEW YORK

BALTIMORE

The
Knabe
MADE IN BALTIMORE
piano

OFFICIAL PIANO OF THE METROPOLITAN OPERA COMPANY

Look out for Sore Throat

—check it with
LISTERINE

—so powerful
against germs

AFTER one of those late-season football games when the weather is bad, up come the medical reports with their unhappy sequels.

Raw, rasping throats . . . head colds . . . chest colds . . . gripe . . . "flu".

Yet many of the less serious cases might have been prevented by the prompt use of Listerine, full strength.

Because full strength Listerine is powerful against germs. And most cold weather complaints are caused by germs.

It may interest you to know that full strength Listerine kills even the B. Typhosus (typhoid) germ in 15 seconds. There is power indeed! Yet Listerine is so safe it may be used in any body cavity.

At the first sign of throat trouble, after long exposure to bad weather, or to germ-laden crowds, gargle with Listerine full strength systematically.

Listerine immediately attacks the disease-producing bacteria in mouth and throat. Time and time again it has prevented a cold or sore throat from becoming serious. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE
The safe antiseptic

Have you tried the new
LISTERINE SHAVING CREAM?

Cools your skin while you shave and keeps it cool afterwards. An outstanding shaving cream in every respect.



To escape a cold

use Listerine this way:

You can materially lessen the risk of catching colds by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious:

Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried.

Isn't this quick precaution worth taking?

IN THE
MODERN
MANNER



MOHAWK CARPETS

The carpet shown is Mohawk Brentmore Wilton No. 3716 T.

Carpets are in the mode once more! Modernistic—of course! Yet for those of more conservative taste the looms of Mohawk offer endless other beautiful patterns from which to choose. ☞ Mohawk has just published a booklet on its modern carpetings. You may have a copy free of charge. Send to-day! Mohawk Carpet Mills, Amsterdam, N. Y.



A scene from the opera "Barber of Seville"—after a painting by Louis-Emile Adam

CHICAGO CIVIC OPERA CHOOSES THE BALDWIN

THONG preference of the foremost artists of the Chicago Civic Opera for Baldwin, confirms its choice as the official Piano for that renowned organization. ¶The remarkable orchestral depth of Baldwin tone; its color and responsiveness to the most subtle moods of expression are a continued inspiration in the rehearsals. ¶To own an instrument with such associations is to bring a constant source of pride and musical gratification into your home. ¶A demonstration by any Baldwin dealer will clearly reveal the reasons for this preference. ¶Baldwin Grands from \$1450 up in all woods and in modern and period designs.

THE BALDWIN PIANO COMPANY
Cincinnati

Baldwin
P I A N O





A BEAUTIFUL NEW MOTOR CAR

Dodge-Built and Dodge-Dependable

Fine car distinction and traditional Dodge value are brilliantly exemplified in Dodge Brothers New Senior Six.

One ride will confirm the fact that this great car is the biggest, fastest and finest Six ever produced by Dodge Brothers.

Even the most casual observation will make it instantly clear that every detail of fine car

equipment is present, every feature of fine car performance provided.

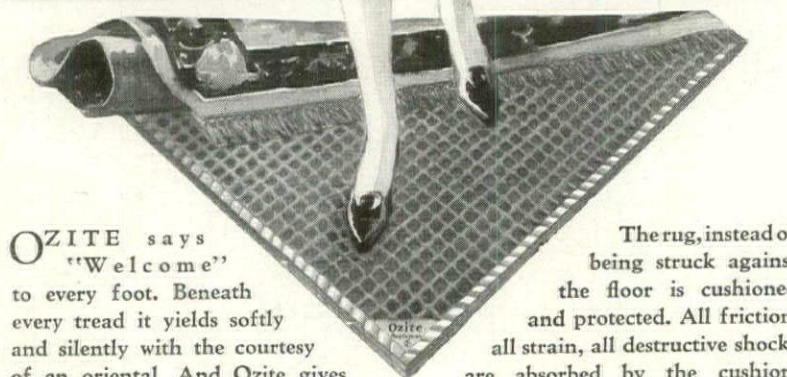
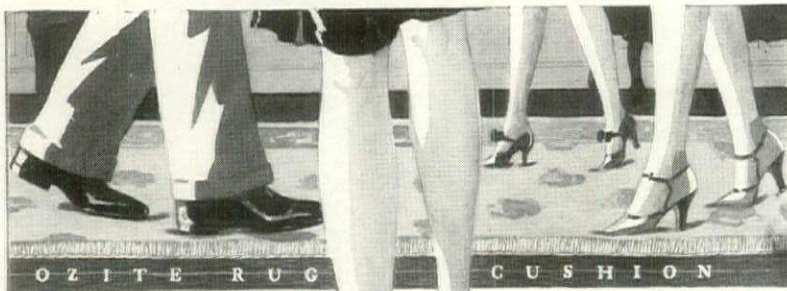
The extra width, depth and restful luxury of the seats—the car's greater roominess and finer performance—its arresting smartness and rich interior beauty—all confirm your first vivid impression that here is a motor car of very exceptional distinction and desirability.

Available in eight distinguished body types ranging in price from \$1575 to \$1845, f.o.b. Detroit

**DODGE BROTHERS
NEW SENIOR SIX**



A Cushion for your Rugs... to prolong their life..... to enhance their luxury



OZITE says "Welcome" to every foot. Beneath every tread it yields softly and silently with the courtesy of an oriental. And Ozite gives every rug a longer . . . and a softer life.

If you have admired luxurious rugs in the homes of friends . . . if you have wished for rich, deep rugs of your own . . . Ozite is your answer. It makes any rug, even the least expensive, feel marvelously resilient underfoot. Silent, unseen, unattended, it cushions every footfall, so that your foot sinks deeply into the fabric . . . lending your home that quiet charm which comes with orientals and fine floor coverings.

Ozite protects as well. When a heel comes pounding down, Ozite is beneath the rug to absorb the blow.

The rug, instead of being struck against the floor is cushioned and protected. All friction, all strain, all destructive shocks are absorbed by the cushion. Delineator Home Institute proved that Ozite triples the life of floor coverings! Even old rugs are made young again with Ozite.

How much does Ozite cost? Surprisingly little. We might say: "Nothing at all because it pays for itself many times." In dollars and cents Ozite costs so little that you can afford it under every rug and carpet . . . you can't afford *not* to have it.

At all furniture, rug and department stores. Write for booklet.

Ozite is permanently mothproofed and unconditionally guaranteed to satisfy you in every way!

Ozite Rug Cushion

Patented
September 9
1924



CLINTON CARPET CO., 130 North Wells Street, Chicago
(American Hair Felt Co., Mfrs.)

Kindly send me your free booklet, "The Proper Care of Rugs and Carpets," and small sample of Ozite Cushion.

Name.....

Address..... H.G. 118

Even hammer blows will not crush Ozite!
Note the waffle-like indentations for greater resilience. Ozite Cushions are bound with orange colored tape on all edges



This is the simplest cottage type of Lancashire dresser with turned legs. By courtesy of Gill & Reigate

ENGLISH COUNTRY FURNITURE

(Continued from page 101)

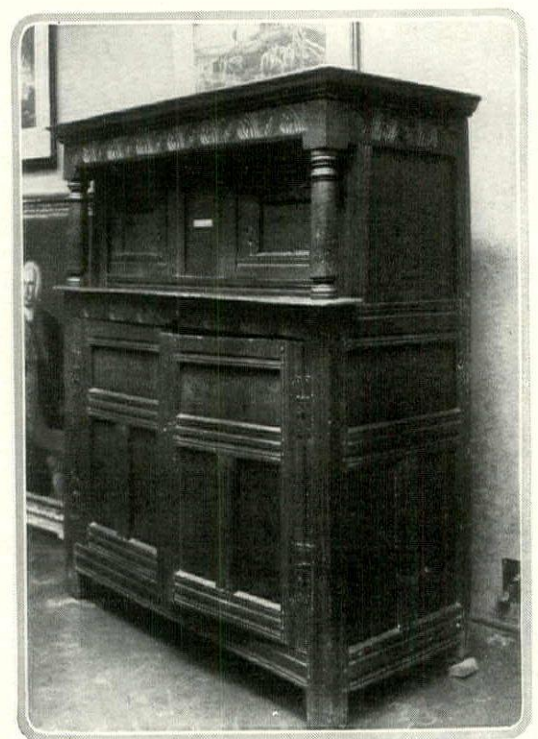
saplings should be brought to England and planted.

Both finer lines and the more beautiful surfaces that begin to appear with movable woodwork in England after the mid-17th Century, are directly traceable to the introduction of improved types of saws. These had formerly been restricted to those two handled tools known as pit saws. A pit was dug in the ground, and the log placed lengthwise along the top of the pit. Planks were then sawn by an unwieldy coarse-toothed blade operated by one man below and another above ground. Toward the end of the century when thinner blades with finer teeth were invented craftsmen were enabled to obtain thin sheets of wood,

known as veneers. These when cut from certain parts of the tree give the splendid figured effects which we very often observe in the walnut woodwork of the William and Mary, and Queen Anne periods.

A brief description of the manner of procuring the various "figures" is of interest. In addition to the plain veneer, which is sawn from the length of a quartered log, those known as burl, crotch and oyster were freely used by the old provincial cabinet-makers, for more important work. The burl is usually found in table tops, panels of cabinets and similarly large surfaces, and is distinguished by innumerable twists and twirls, not

(Continued on page 156)



A Welsh oak "cwpwrdd deu ddarn" of the 17th Century with lunette carving and plain panels. Now on exhibition in The National Museum of Wales

Princess Anne

A CHIPPENDALE *Pattern*

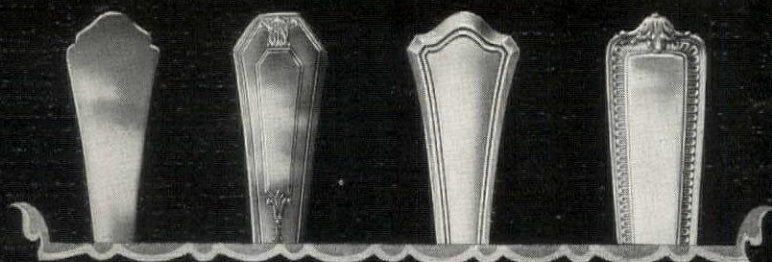
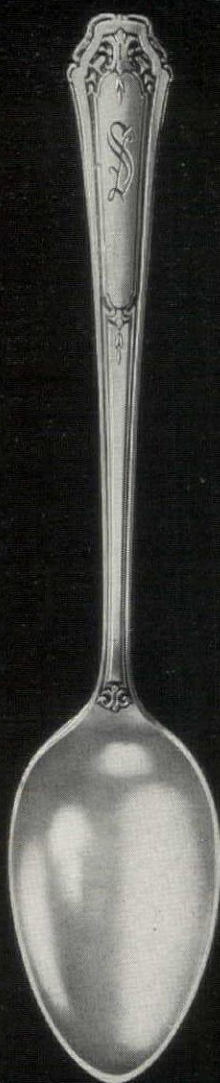
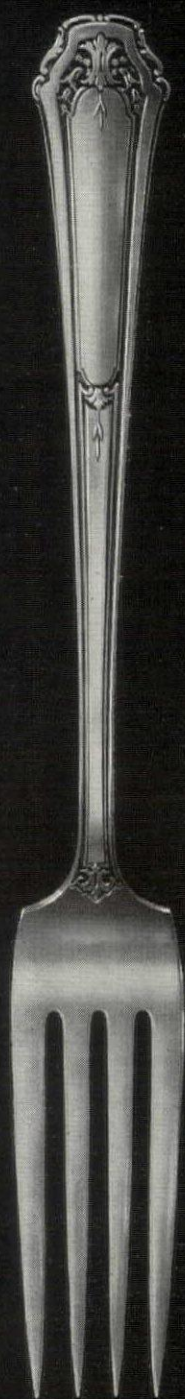
WHAT would you have your silver suggest: delicacy—charm—gaiety—true hospitality? Then Princess Anne was made for you. For Princess Anne is modelled after the best style of that great craftsman—Thomas Chippendale.

Chippendale never lost sight of the reason for anything he designed—its use in the home. He created first a practical foundation, upon which he lavished skillful touches of line and decoration that made each finished product a masterpiece.

Following his great example, the Wallace design, Princess Anne, has been created. This graceful pattern possesses strength without heaviness—graceful ornamentation that Chippendale himself might well have used, had he worked in sterling silver.

Princess Anne and other distinguished Wallace patterns await your inspection—at your jeweler's—or in our booklet "The Wonder of Sterling Silver." May we mail you a copy? Address R. Wallace & Sons Mfg. Co., 611 Wallace Park, Wallingford, Conn.

Princess Anne Tea Spoons are \$21 and \$25 the dozen; Dinner Knives \$44 and Dinner Forks \$45 and \$50. The Tea Set of 6 pieces shown below is \$675, without the waiter \$350.

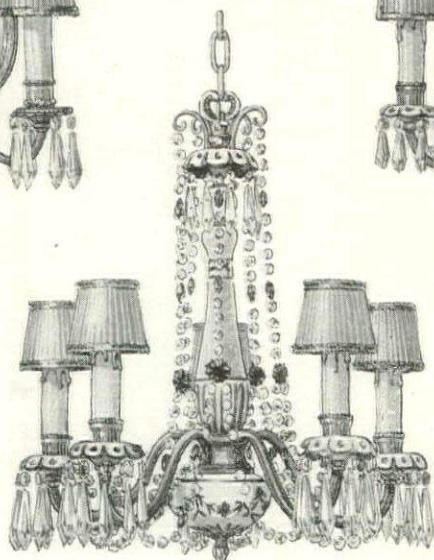
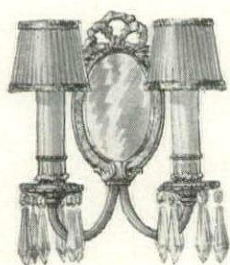


ANTIQUE PRINCESS WASHINGTON RENAISSANCE
MARY

WALLACE STERLING SILVER



Sparkling Crystal in Vogue Again



The vogue for crystal lighting returns resplendently. This time its courtly magnificence is reflected in a wide variety of designs in soft and diffused lighting effects. Lightolier designers of skill and feeling have assured traditional style, in these, as well as in all other lighting fixtures for many schemes of interior decoration. You may see the array of Lightolier styles at leading fixture dealers and observe that their prices fit comfortably within even a modest building appropriation. Write for the new informative brochure, "The Vogue in Decorative Lighting," sent upon request.

Lightolier

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NEW YORK CITY

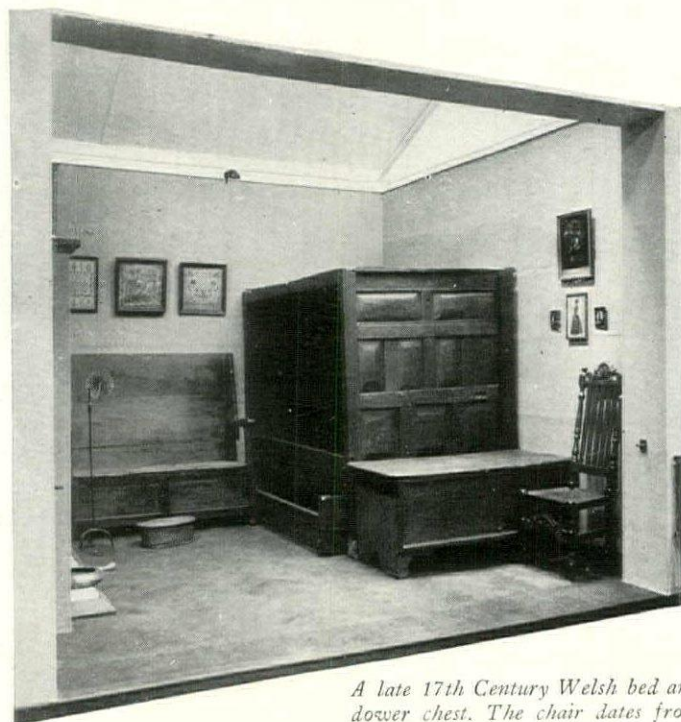
LIGHTOLIER CO., 569 Broadway, N. Y. C.

Gentlemen: Please send me your new brochure "The Vogue in Decorative Lighting," recently published by your staff.

Name _____

Address _____

City & State _____



A late 17th Century Welsh bed and doxer chest. The chair dates from the Restoration

ENGLISH COUNTRY FURNITURE

(Continued from page 154)

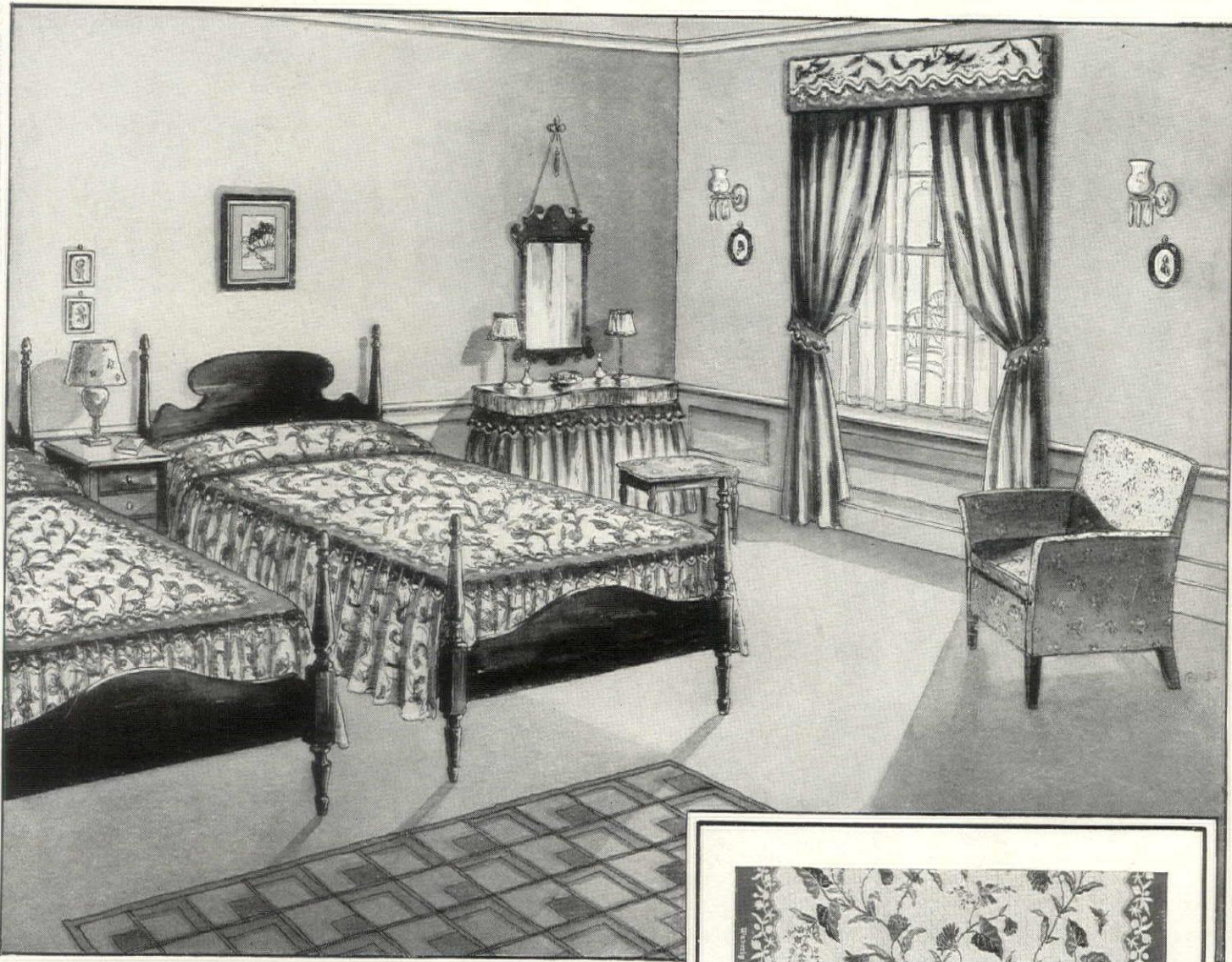
unlike touseled wool, among which dark spots appear. This is obtained from the butt near the roots and results from the abnormal growth of that part of a tree trunk. Crotch, which in walnut may be identified by the irregular loopings and wandering stringers, is cut from that part of a tree where a large limb joins the bole. Its particular beauty is the formation which takes the shape of a roughly drawn feather or plume. This, however, is not so clearly defined in walnut as in mahogany.

That other decorative form found with furniture of this period and which is the oyster, perhaps offers greater mystification to the layman than any other. Withal it is the most easily procured of all the veneers. Nor is it by any means uncommon to hear the question as to whether the delicate concentric rings that distinguish oyster walnut are painted. Admittedly, when well laid they do suggest this; actually, however, they are merely thin slices cut diagonally from small

(Continued on page 158)



Walnut cabinet and clock, the work of Devonshire craftsmen. Both pieces date from the early 18th Century. From the Victoria and Albert Museum



Reminiscent of old Java



THE border is an outstanding characteristic of this fine percale **Waverly Print** whose delicate tracery recalls the famed wood blocks of Ancient Java.

It forms a natural frame for the design, simplifying the problem of trimming the bedspread, drapery, valence, and tieback, as shown in the illustration.

The *Cameo* design covering the chair is a radiant two-toned glazed print also of fine percale.

Both of these patterns can be had in a variety of harmonious colorations.

Waverly Fabrics may be purchased at leading dry goods, department and furniture stores at from fifty cents to a dollar and a half a yard.

Ask for **Waverly Prints**—the name is on the selvage.

Waverly Fabrics

A SCHUMACHER UNIT



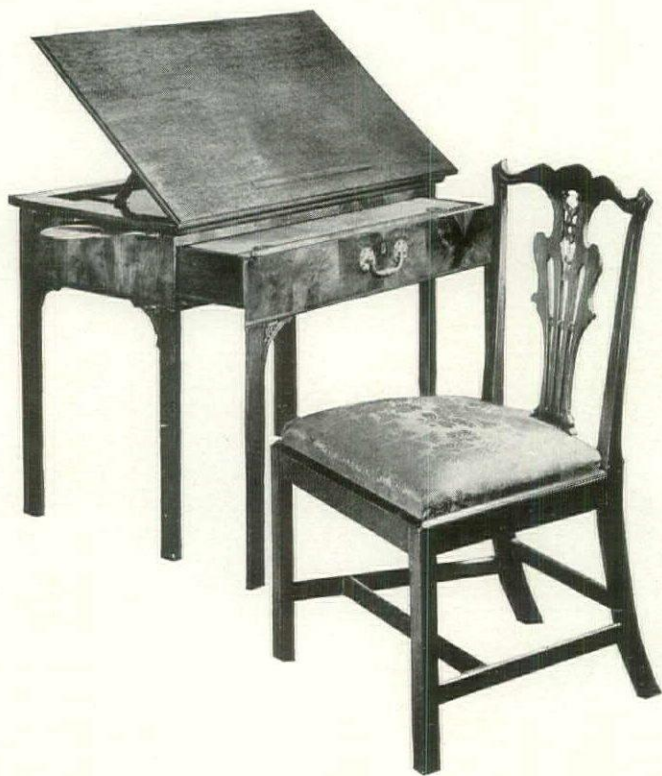
WAVERLY FABRICS
60 West 40th Street
New York City

Please send me samples
of WAVERLY FABRICS, for which
I enclose ten cents.

Name

Address

ANTIQUES



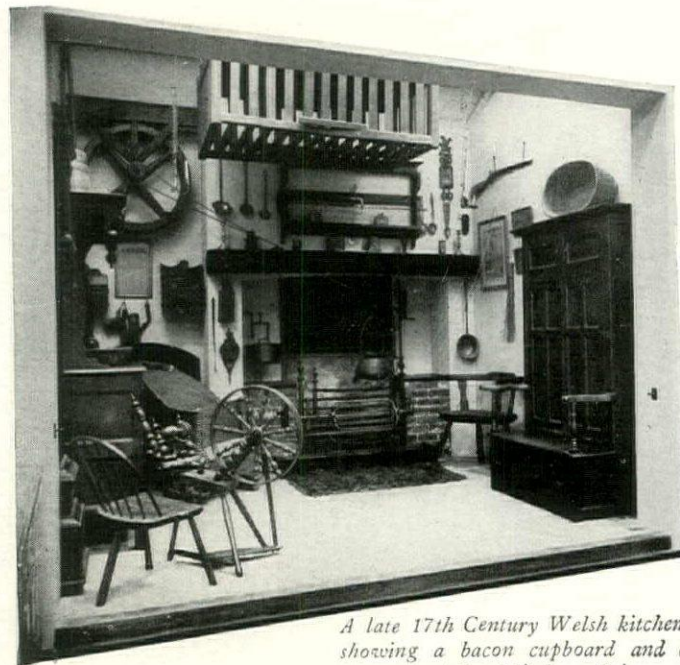
Two unusually good Chippendale antiques from the Colby collection . . . The table is of unique interest for its tilting top, sliding front, secret compartment and other conveniences which adapt it to an artist's needs . . . We should like to have you visit our departments of antiques and reproductions.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. . . . CHICAGO

Interior Decorators

SINCE 1866



A late 17th Century Welsh kitchen, showing a bacon cupboard and a stump-leg Windsor chair

ENGLISH COUNTRY FURNITURE

(Continued from page 156)

branches or saplings, the black markings being the growth rings, similar, but on a much smaller scale, to those in the trunk of a tree.

Although those large mansions connected with the great country estates would be frequently visited by Charles II and for that reason would the sooner adopt the new styles of furniture, as we have said, no large number of walnut pieces exist dating earlier than the Orange period in the provincial districts. The French and Italian artists who had come over at the invitation of the king would, for a time

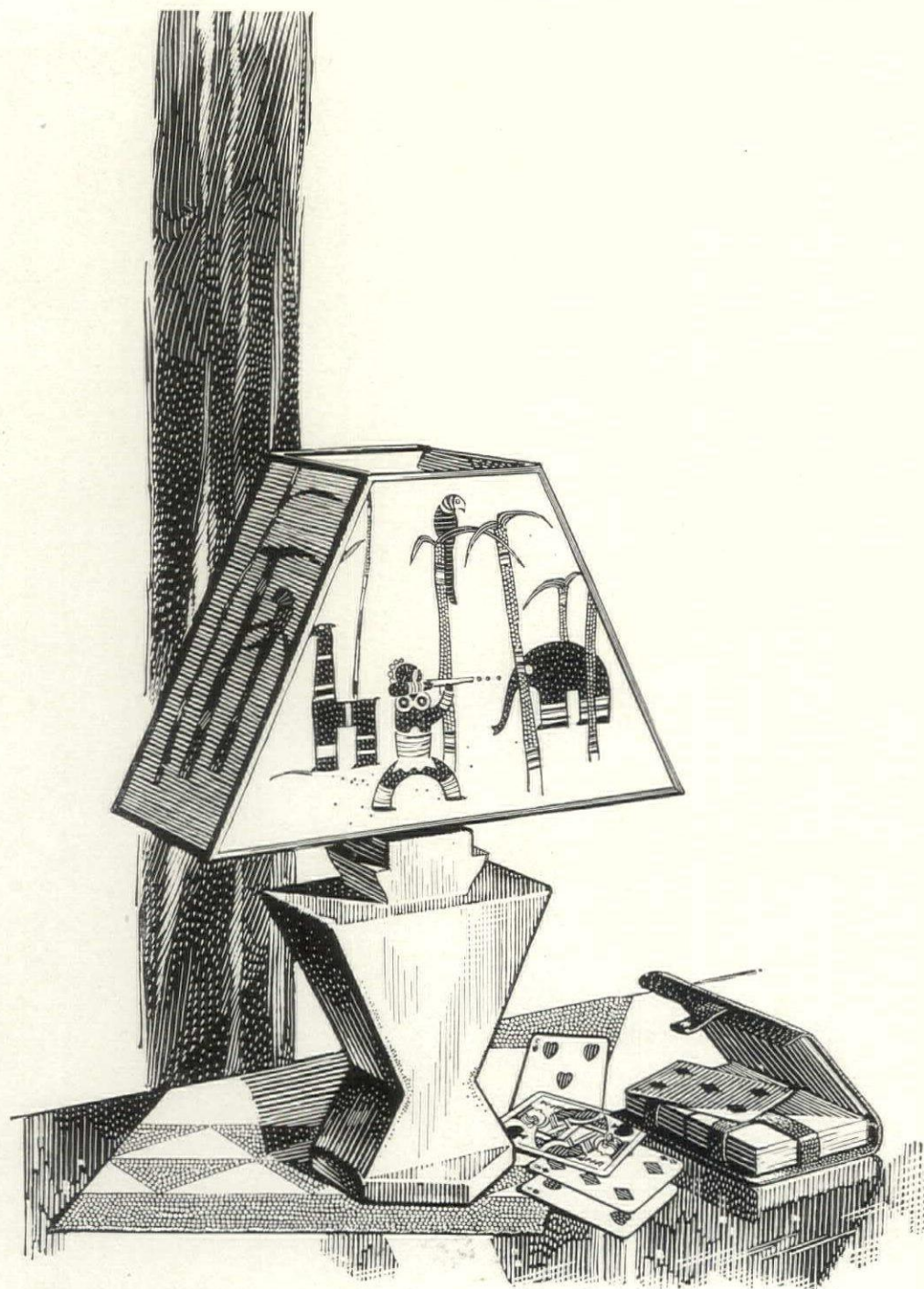
at least, remain near the center of this new magnificence, the London Court. These men having completed their work in the capital would be taken to the country mansions of the nobility and here would employ and instruct local craftsmen.

This explains why in the large country homes that remain, those pieces of furniture dating from the earlier years of the period manifest a closer resemblance to those of London origin. But of such there are now but few examples, for after the departure

(Continued on page 162)



This canopied bed, formerly in the King's Room at Boughton House, Northampton, dates from the latter part of the 17th Century



SOMETHING of the spirit of Far-Eastern wood-blocks is in these "modern" lamps of Weller pottery. They wear a similar ancient calm. Their angles are as sharply traced as though following grains of fragrant wood. But their lustres are water-like and brilliant. Weller Ware lustres—in colors from a pale cool ivory to all the changes of fire! . . . The attending shades of parchment have their colors laid on flat and bold—fresh with vitality when the light diffuses through the red curve of a parrot, or the gold vigor of a giraffe. . . . See these interesting lamps at jewelry shops, china, glass and lamp departments. Also the vases and fruit-bowls in the "modern" designs. And such less challenging shapes as Grecian urns and candlesticks. Our folders will help you select pleasing pottery for your home. Address the Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio. *Potters since 1872.*

WELLER WARE

Casements that meet the weather



—at its worst

In this attractive home at Bolles Harbor, Michigan, on a weather-exposed Lake Erie site, you will find Fenestra Casements closing tight against winter blizzards and summer squalls. Without warping, swelling, shrinking or rattling, these snug-fitting steel windows checkmate the weather at its worst. Mr. Frederic W. Dennis, Jr., the owner, writes: "Though conditions were severe last winter, we found Fenestra Casements very satisfactory. Storm windows were unnecessary."



—at its best

And Fenestra Casements are fair weather windows, too: Opening wide at a finger touch, they welcome the cool lake breezes. Large glass areas, divided into small, sparkling panes, admit a flood of sunshine, and give a broad view of sky, water and shrubbery. "Our inside screens are an excellent protection against mosquitoes and other insects," Mr. Dennis says.

You'll find Fenestra Casements in smart, modern homes because these windows are as serviceable as they are beautiful. You'd expect them to cost more than ordinary windows, but their genuine *economy* will surprise you.

Free Drapery Book

Ask for a free copy of "Decorating with Casements." W. & J. Sloane, Inc., New York; Marshall Field & Co., Chicago; and the J. L. Hudson Company, Detroit, assisted in its preparation.

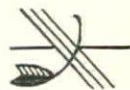
DETROIT STEEL PRODUCTS COMPANY
2256 East Grand Boulevard, Detroit, Michigan



*Photographs by permission of the owner,
Mr. Frederic W. Dennis, Jr.*

Fenestra

CASEMENT WINDOWS of STEEL





The new Franklin
AIRMAN LIMITED
sets the STYLE and sets the PACE

ACHIEVING faster and infinitely more comfortable road travel—the new Airman Limited has gained undisputed leadership in the field of fine American motor cars. Luxurious fast travel—as here presented—creates a wholly new vogue in modern transportation.

Two dramatic demonstrations have conclusively proved Franklin the *world's fastest road car*. A flash from Los Angeles to New York and return in 6½ days, which shattered the previous record by more than 10½ hours! A streak up famous Look-out Mountain, Tenn., and return, 46% steeper than the Pike's Peak grade, averaging 40.8 miles per hour for the distance and beating the previous titleholder by 4.6 miles per hour! For

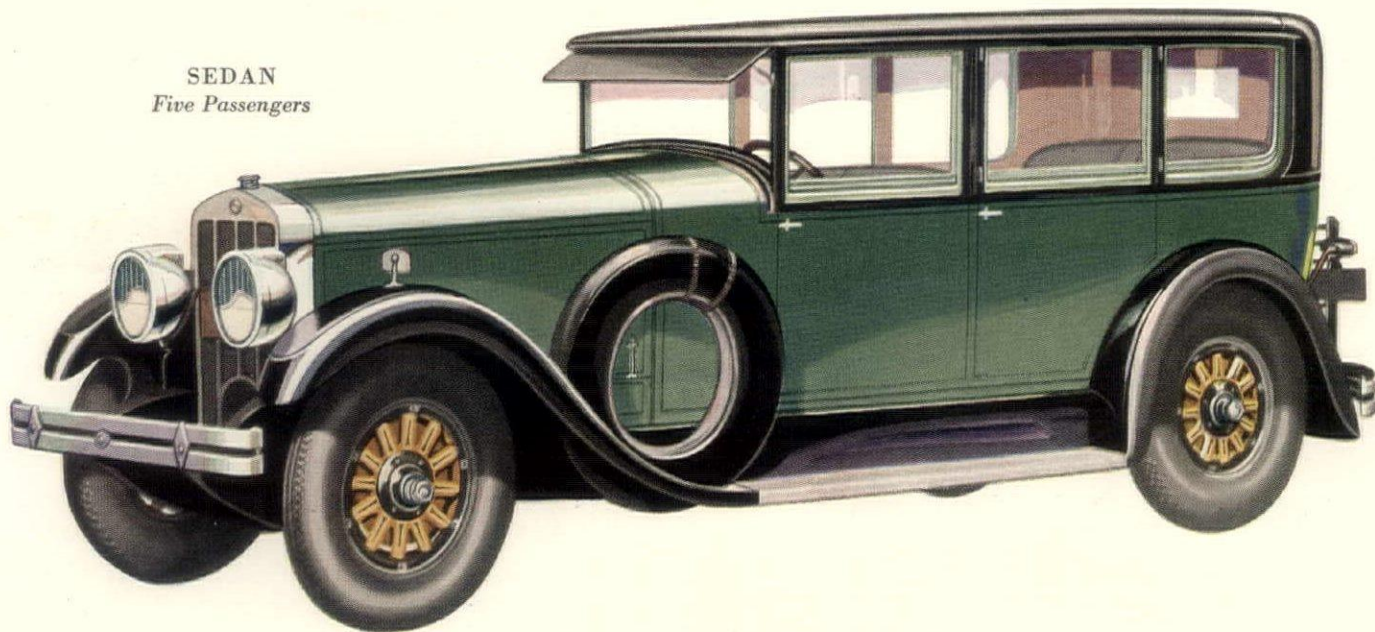
sustained high speed and hill-climbing, air-cooling is supreme.

This astonishing performance is made immeasurably more enjoyable by the luxury and beauty of the Airman Limited interiors. Here are absolutely new and elegant designs in upholstery, fabrics and appointments. Complete comfort features—arm rest, pillow, foot cushions, carriage robe. Original and delightful colorings. The whole effect is interesting, different, epoch-making.

Today the new Airman Limited is the standard of comparison. You must see and drive it to get the full meaning of the modern spirit in style and performance.

FRANKLIN AUTOMOBILE COMPANY, SYRACUSE, N. Y.

SEDAN
Five Passengers



FOLDING TABLES & CHAIRS
 BEAUTIFUL, STRONG USEFUL..



Pinehurst—one of twelve Steelart Bridge Sets

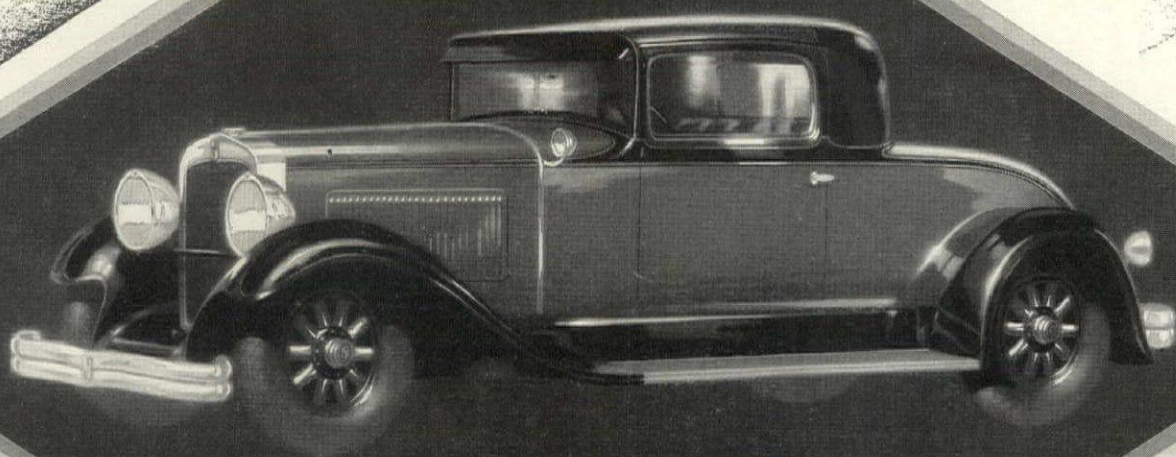
AMONG really smart achievements of the day are the new Lyon Steelart Bridge Sets...in twelve distinctive designs and exquisite color combinations...fashioned by master craftsmen from fine furniture steel. They are graceful, light-weight folding tables and chairs—unequalled in strength and rigidity...

See these Lyon Steelart Bridge Sets at the better stores. Write for colorful descriptive book.

LYON METAL PRODUCTS INCORPORATED AURORA ILLINOIS



LYON
 STEELART
 Folding Tables and Chairs



THE
WORLD
HAS A NEW
AND
FINER MOTOR CAR

Nash "400" Advanced
Six Coupe

BACK of the creation of the new Nash "400", there was a deeply studied plan to build the very finest motor car money could buy. ☞ One to duplicate, at the Nash price, the satisfaction heretofore furnished only by very expensive motor cars. ☞ That this ideal has been realized must be very apparent to anyone who examines the new "400" models. ☞ The style, the pleasing symmetry, the luxurious atmosphere of the new "400" Salon Bodies— ☞ The unrivaled performance of the new "400" *Twin-Ignition, high-compression, valve-in-head motor*— ☞ The ease of handling, steering, parking. ☞ The wealth of costly features—Houdaille and Lovejoy hydraulic shock absorbers, Bijur Centralized Chassis Lubrication, and the like— ☞ Not a conceivable thing has been overlooked *to give the world a new and finer motor car.* ☞ Drive it and be convinced that here is exactly the kind of a car you've always wanted to own.

The Car with the Twin Ignition Motor

NASH "400"

Leads the World in Motor Car Value

ROOKWOOD

The beauty and technical excellence of Rookwood are never questioned by ceramic authorities and its great variety is ever a marvel to the pottery makers of the whole world.

We invite your inquiries, though we have exclusive agents in most cities.

THE ROOKWOOD POTTERY CO., Cincinnati, Ohio



ENGLISH COUNTRY FURNITURE

(Continued from page 158)

of their foreign instructors from the districts, the local craftsmen, although retaining the basic forms, inflicted various minor changes. With the provincial furniture, therefore, there are those features derived from various sources, and by which in many instances it is possible to allocate a piece to some particular district.

In some cases it is a simplification of the original prototype, by reason of the lack of technique of the rural maker; again it may be the adoption of some motif which has a purely local significance, or the continuance of some traditional ornament that had for generations been perpetuated in the woodwork of the section to which the worker belonged. Consequently, as we may notice throughout Britain a more or less sharply defined dialectic difference between various groups of counties, so are there distinctions in the domestic woodwork. This especially during the age of walnut, when the regional workers having derived their initial inspiration from the imported designers, were later deprived of this guidance and left to their own resources.

USE OF OAK

Before proceeding to deal more specifically with the individual characteristics which appear, it might be well to point out that notwithstanding all traces of the Gothic construction being eliminated, there are throughout the walnut vogue many repetitions of the earlier foreign styles adopted during the later oak period. Also in our mention of oak, it must be remembered that this wood in country districts continued to be used to an always diminishing extent throughout the epoch with which we are at present concerned. This relic of the druidism of the British, while quickly submerged by the elaboration of the furniture in the important provincial centers, persisted often in curious forms in more isolated towns and villages.

In Wales and the west of England the traditional oak undoubtedly endured for some time longer than was the case with those counties nearer to the Capital or to the larger centers. There are likewise more noticeable evidences of resistance to the new styles. Rather we find a continuation of that elimination of the virile construction, by the adoption of additional decorative carving. Hence in Devon, for example, the former *caquetteuse* seat remains, but the back panel is now widened. In the same county, as in neighbouring Somerset and Dorset, chairs are found in which the backs are similar to the door panels. With these, and typical of the western counties, is the use of the carved Tulip and meandering tendrils not unlike the design found with the Dutch marquetry and with some French silk fabrics.

Another relic of the previous period exists in these parts in the retention of the trestle end to small gate tables. These would obviously offer less difficulty to the village joiner, for apart from such curvations which he might achieve in the flat sawn vase shaped support the lines are otherwise rec-

tangular. The floor rests are of the simple type adopted from the earlier refectory tables and such which would call for no advanced craftsmanship, the slight shaping being accomplished by means of a chisel and spokeshave. In other tables by more experienced men, in this section, the legs frequently take the form known as "barley sugar". This designation is derived from a sweetmeat at one time popular in England, and which was made in long spiral twists. The shape, however, in its relation to furniture was adopted during the Stuart period and was commonly used with chairs and tables until the coming of the cabriole.

With Wales there is an even more pronounced opposition to the invasion of the foreign influences. This is apparent in the continued use of those refectory tables under which the stools are fitted, when the latter were not in use as seats. And this usage prevailed for some years after the more refined types of tables and chairs were comparatively common throughout other regional sections of the Island. At the same time chairs are to be found dating from the late Stuart period.

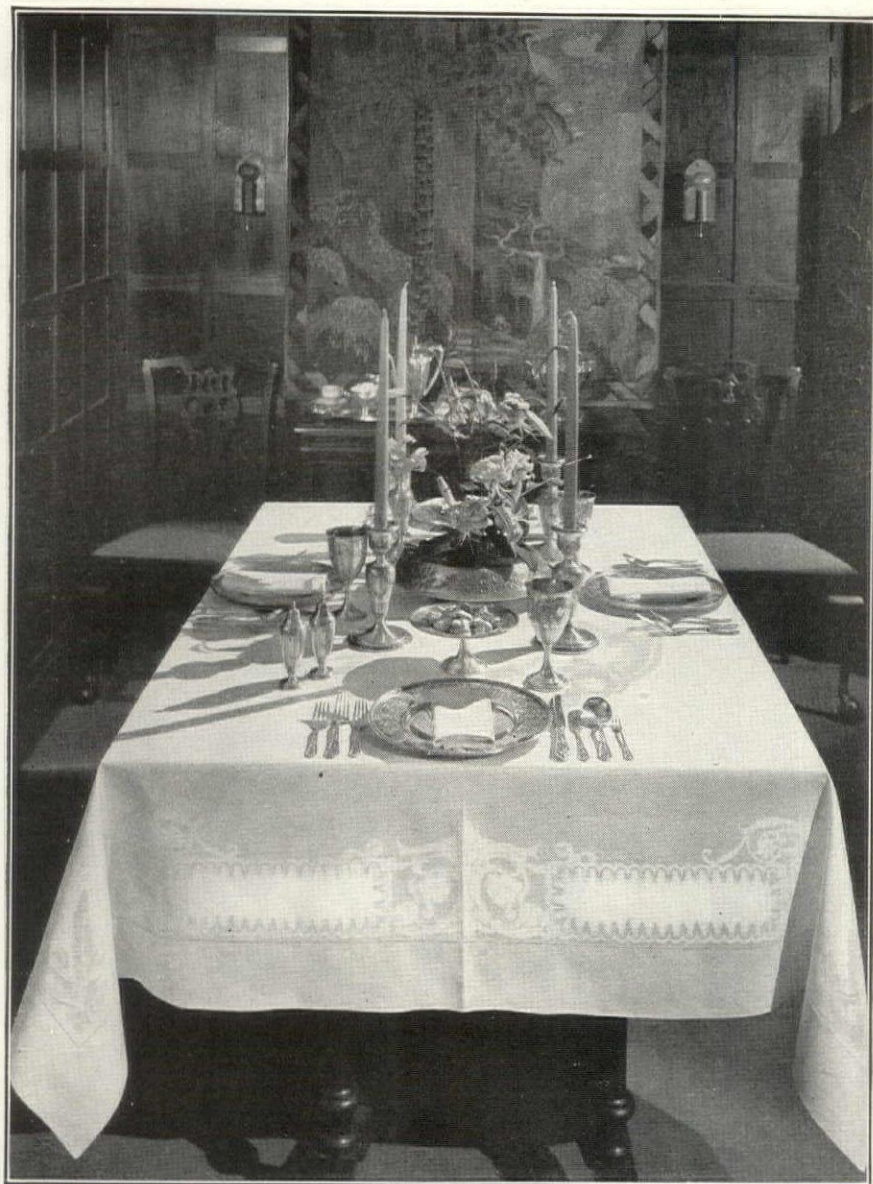
With these there is a remarkable use of the spiral twists, equally for supports and backrails as with the underbracing. As a rule, in the center of the back are two vertical spiral rails and two carved splats, while with some of the armchairs the understructure is composed of as many as five spiral stretchers. More often than not the carving takes the form of the herringbone, a design which would seem to have found particular favor with the Welsh craftsmen. But while this cutting is attractive by reason of its simplicity, there is an ostensible coarseness doubtless due to the lack of any refining influence having penetrated to this part of Britain.

CUPBOARDS

Even with the introduction of the corner cupboard with the coming of William and Mary, the Welsh still retained the *deu ddarn*, although it now became a rectangular cupboard superimposed upon another, each of which has paneled doors. In passing, too, it would be well to mention that while corner cupboards are not infrequently described as "Jacobean" actually they were not introduced to England until the Orange reign.

Welsh "two deck" examples are plain and somewhat taller than those found in other sections, the upper doors each being divided into one almost square and one longer panel below. Those of the base, however, are somewhat smaller and usually undivided. To the court cupboards or *deu ddarns* at this time elaborately carved details were applied. One favorite motif, although reminiscent of the Tulip, may be equally described as a conventionalisation of the leek. The stiles and rails, which are the vertical and horizontal framing of the panels, are also carved, several designs often appearing on one *deu ddarn*. Thus the upper stile may be decorated with a lozenge, the lower with herringbone, while on the rails lunettes and a rather

(Continued on page 164)



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GOLD MEDAL *Irish Linen*
★ **TABLE DAMASKS** ★

ENGLISH COUNTRY FURNITURE

(Continued from page 162)

rude form of *guilloche* often appear.

Other decorative carvings more common to Wales are bird and beast forms and heraldic emblems, but although the ambition of the carver is manifest in the intricacy of his work, his lack of artistic technique is evident. In fact many of the pieces from this region are by no means dissimilar to that naïve workmanship found with the peasant woodwork of parts of Europe and incidentally with some of the earlier pieces in our own country.

Perhaps we more often associate the attractive dressers with Wales, but these are equally indigenous to other districts, albeit there are features by which those of the English counties may be distinguished from those of Welsh provenance. Incidentally from the manner of these dressers it is possible to decide the importance of the original owners. We have those simple structures which are in use in cottage homes to the present time; the larger examples to which certain curvilinear lines are adapted, found in the more prosperous farmhouses; and the rarer pieces made for the smaller manors, either of solid walnut or of pine or oak veneered with the burl figure.

WELSH EXAMPLES

Among the characteristics which more often indicate the Welsh examples are primarily the more simple construction. This reveals itself in the plain molded cornices, uninterrupted shelves and the absence of cupboards, either above or below. In few instances did the Welsh cabinetmaker extend his decoration with these wall pieces farther than to apply a cyma or other curved line to the apron below the cornice, or under the row of drawers in the case. Further, although he would often add an under shelf, he seldom enclosed this with doors, or fitted backboards to the carcass. The latter tradition is a carry over from the time when these pieces were fastened to the paneling or to the plaster.

With the more sophisticated dressers found throughout Lancashire and Yorkshire, there is much by which these may be distinguished from those of Wales. If, however, English examples are more common to these two counties, they nevertheless remain in use throughout other sections, even if not of such elaborate styles. Of the latter produced in Lancashire and which are among the most desirable are those on the plain cabriole leg. More often than not these have a dented cornice with graceful cyma curving apron. The back has two plate shelves, at the end of which are two small cupboards with paneled doors. At the base of the back is a row of shallow drawers, deeper drawers also being fitted in the base proper.

Other dressers made in Lancashire and Yorkshire are those with which the base is enclosed with cupboard doors, with plain plate racks in the upper part. Such, however, by no means offer the same grace as the examples with the cabriole legs or even those on four turned legs and under-shelf, which are found in this part and to a lesser extent in other sections of England.

Another but almost unknown ar-

ticle of rural furniture found in western farmhouses and in Wales is the bacon cupboard. Although in use from the late Tudor period such examples as remain rarely date before the late part of the 17th Century. These are not unlike one of the old dower chests, to the back of which a tall shallow cupboard with paneled doors has been added. Arms were fitted to the ends in this way permitting the box to be used as a seat.

Formerly they were made narrow to fit into the inglenook but in time became considerably larger. Their original use was for storing the flitches of bacon and the hams after these had been smoked in the great open chimneys, but at the present time are more often used as hall seats. But here again if they are perhaps more plentiful in the west they are equally known to other sections, although those of Devonshire and Wales more often retain the simple plain paneled doors, with drawers in the seat box in place of the lift lid.

Among the articles of rural furniture restricted to only a few counties are the curious "cricket" tables of Hertfordshire, Bedfordshire, Cambridgeshire and Essex. These quaint little examples of provincial woodwork have circular tops on splayed, turned legs rather like cricket stumps, from which they derive their name. Near the floor the supports are braced by longitudinal stretchers and with those made in Hertfordshire the tops have three flap leaves, these when lowered leaving a triangular shape to the top.

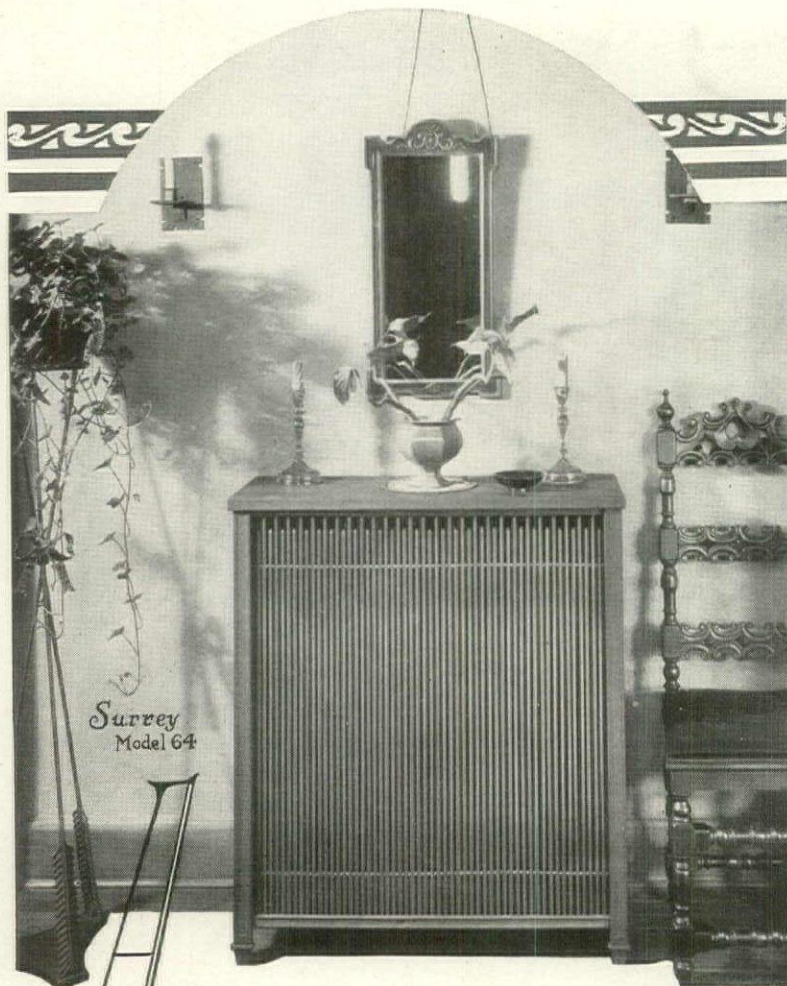
EAST ANGLIA

In Norfolk, Suffolk and Essex somewhat heavy chairs have been found made of walnut with which the arms are tenoned into a knob of a turned upright. The latter combines the bulbous form of the Elizabethan period and the shape often used in newel posts. The back is a plain panel not infrequently inlaid with marquetry in a checkered pattern. Other furniture of this wood exists through East Anglia, which is the regional name for Norfolk and Suffolk. Such, however, now obtainable are more often the plainer tables with the pad foot, or the chairs with the naïvely formed cabriole legs, this type of support being used both at the back and front. The top rail of the back in these pieces is a graceful curve, the center splat being rectangular and not shaped as is the case with other districts.

In the extreme southeastern counties it is not uncommon to find the bureau bookcases, but here in place of the glass panels the doors are of solid wood. Again it is not to be expected that many such made of walnut are now procurable for apart from the fact that most of them were made of oak, those of the more valuable wood have been diligently sought, and where possible purchased by London dealers.

Connected with the slope-front desk or bureau base of these is an interesting evolution. Throughout provincial England the Bible box was

(Continued on page 198)



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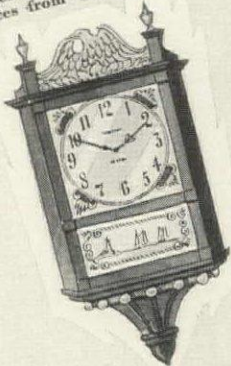
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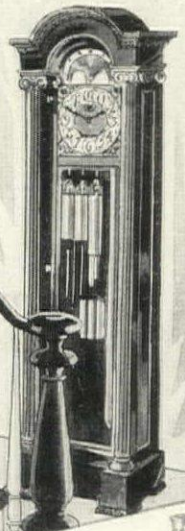
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WALTHAM WATCH COMPANY, WALTHAM, MASSACHUSETTS

WALTHAM

Merry Christmas
To 407

THE PROPORTIONING OF ROOMS

(Continued from page 83)

rooms would often seem altogether dislocated and out of keeping if we discovered them in a dwelling patterned after the manner of the 17th Century Connecticut farmhouse.

One of the most crucial dimensions, if not, indeed, the most crucial, is height. City dwellers who live in modern apartment buildings are all in danger of having their sense of proper height badly warped or even altogether falsified and rendered useless. Economic conditions, which there seems to be no immediate way of overcoming, prescribe unduly low ceilings of a uniform height applied indiscriminately to rooms of both large and small area. Then, if people care about such things at all, it becomes the task of the decorator to try to correct the appearance of the faulty proportions by means of ingenious optical illusions. And the illusions thus perfected might often very properly be called delusions.

BREADTH AND HEIGHT

Again, some people seem to have a prejudice against height because they visualize difficulties in heating, or because they imagine height is inseparably associated with a sort of frigid formality and a consequent loss of intimate, homelike comfort and cheerfulness.

Breadth and length always enforce their claims by purely utilitarian consideration. With a given number of persons in a family, the dining room must be a certain width and a certain length in order to hold a dining table large enough to seat the usual number of diners and easily allow for such other furniture pieces as are needed. So long as the breadth and length are sufficient, the height doesn't matter on any physical grounds, because purely physical requirements are satisfied if the ceiling is high enough so that a moderate amount of space is left above our heads. And so the dimension of height, being one whose appreciation is based mainly on esthetic grounds, is all too often completely ignored in our calculations.

The farmhouse type of architecture has a more or less homespun quality. It was first devised to meet physical needs only, and to meet them with the least expense in building and the least difficulty in heating. All the interior details are simple, usually fairly small in scale; and one's innate sense of fitness is satisfied with a ceiling height in the neighborhood of seven feet or a few inches more. And this height looks quite sufficient with rooms either of relatively large or small size.

With houses of the Georgian type, however, where the element of Classic refinement makes its appearance in various ways, the subtle proprieties of esthetic perception have a claim to be considered, and if they are ignored they take their own revenge.

The Georgian manner of design, with which we are all familiar, owes much of its stately elegance to the almost wholesale inspiration derived from the work of Palladio and his school and Palladio professedly studied and emulated in practice refinements of Classic antiquity.

As a result of their studies, Palladio and other architectural students and writers of the Renaissance worked out a carefully calculated set of formulae for the height of rooms in relation to their length and breadth. They also enunciated principles for the proper proportioning of rooms with reference to their purpose. They never fully agreed, however, on what were the exactly correct proportions or what were the exact ratios that ought to be observed; there was always considerable lee-way left for the play of individual preference. The double cube room—a room whose dimensions corresponded to two cubes laid side by side—has often been praised as the room of ideally perfect dimensions. Notwithstanding the excellence of such a room and the nobility of its aspect, a great many rooms that are equally pleasing in their mental effect have been intentionally planned with more or less variation from this standard while in the main adhering to it. All of which only goes to show that it is impossible to draw any hard and fast rule of invariable mathematical proportions from which there can be no deviation without courting failure.

The whole thing must be looked at on a more or less approximate basis. While doing this we must also take into account the factor of color, the amount of decoration, and the scale on which the decoration is planned.

It is well to keep in mind, of course, the principle of double cube and square rooms and the like, set forth by the most eminent Classicists; but one must be ready to modify them when good and sufficient occasion arises, as it may from a great variety of causes. In the Georgian or any other Classic mode, breadth and length are not determined with such close regard to the absolute physical requirements as they are in the spontaneous styles; symmetry, balance and the pleasure to be derived from geometric forms held an equal share in the considerations. Height, however, was very much more seriously reckoned in its relation to breadth and length than in the non-Classic styles and it was fully recognized that a due height always ensured a sense of spacious dignity.

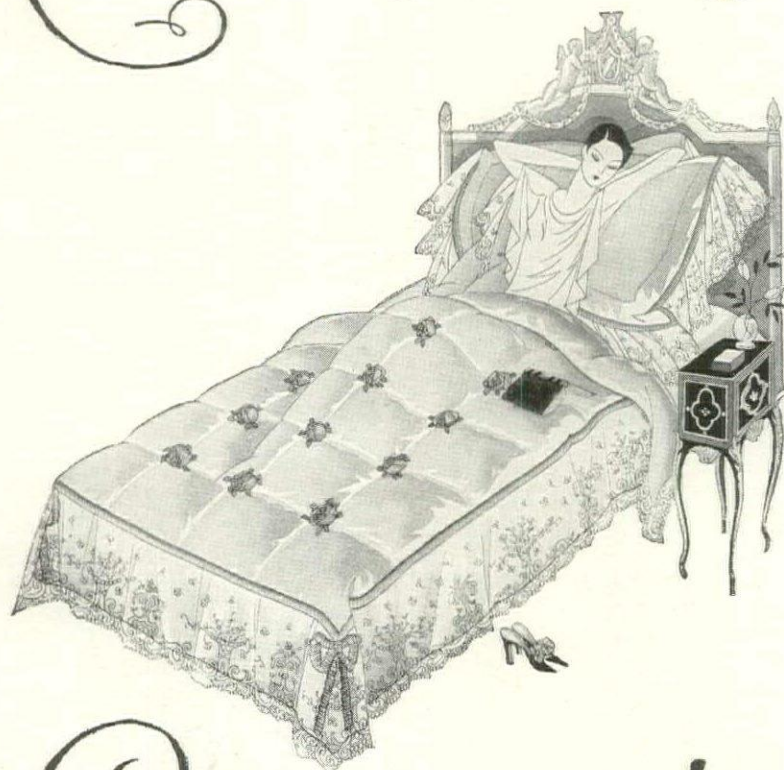
GEORGIAN ROOMS

The Georgian rooms of the 18th Century, in both England and America, are always a source of delight in their proportions. While many of the carpenter-architects who built by far the greater number of them—especially those of the less pretentious sort—were more or less familiar with the different theories of proportions set forth by masters and included with drawing instructions in the numerous architectural handbooks, nevertheless the proportions of rooms in the majority of these houses were determined by an innate sense of fitness and a sort of traditional appreciation of proportions rather than by the rigid application of a set of rules and formulae, as inflexible in their requirements as the rules for proportioning the orders.

Indeed, one may find discrepancies in the rules laid down for drawing

(Continued on page 198)

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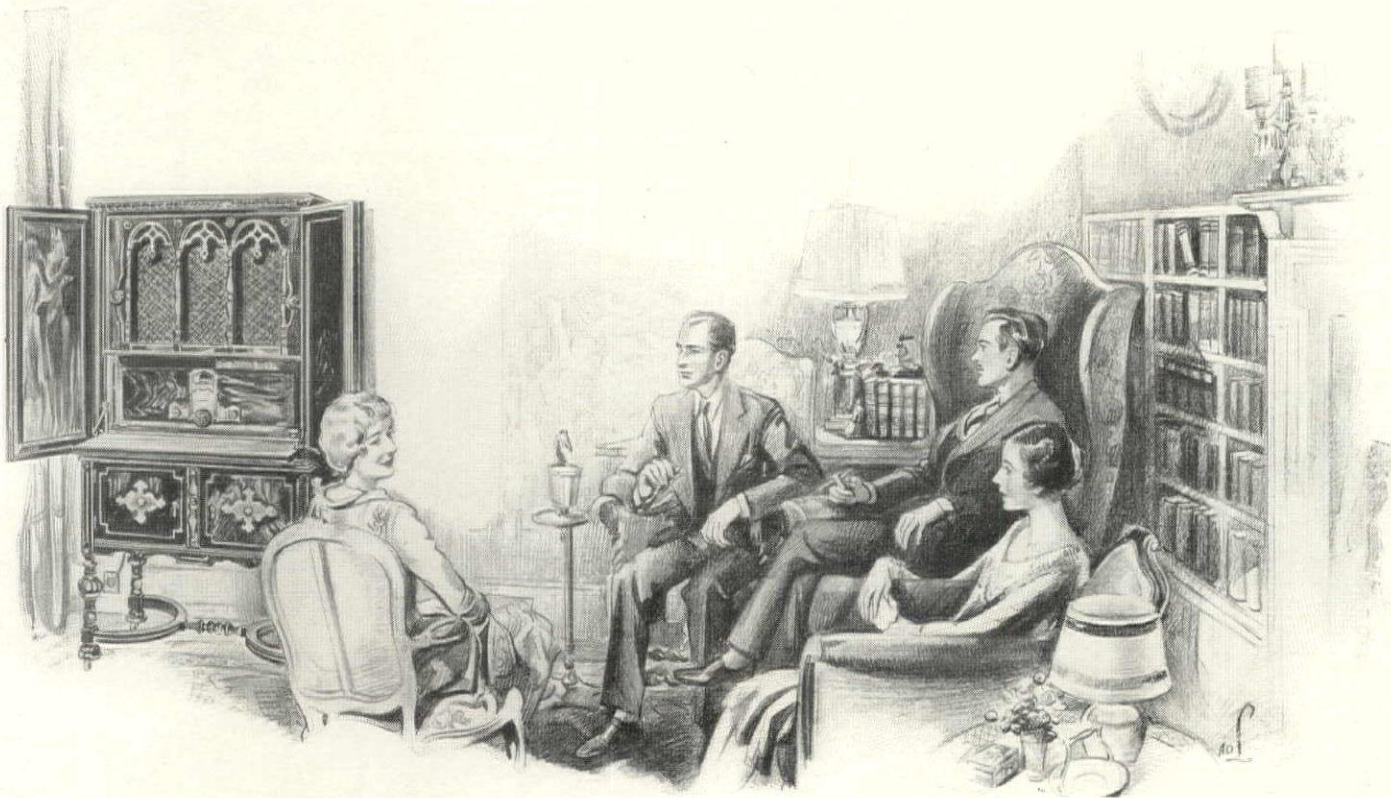
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JOHN (nervously): "Mary, that window is going to slam"

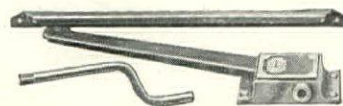
MARY (undisturbed): "It can't, John, it's positively secured by Win-Dor hardware"

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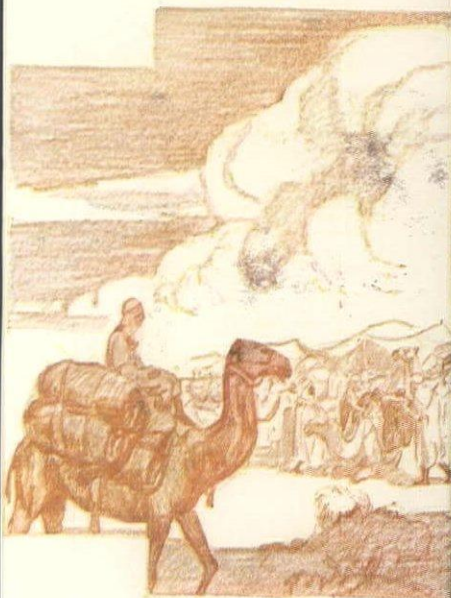
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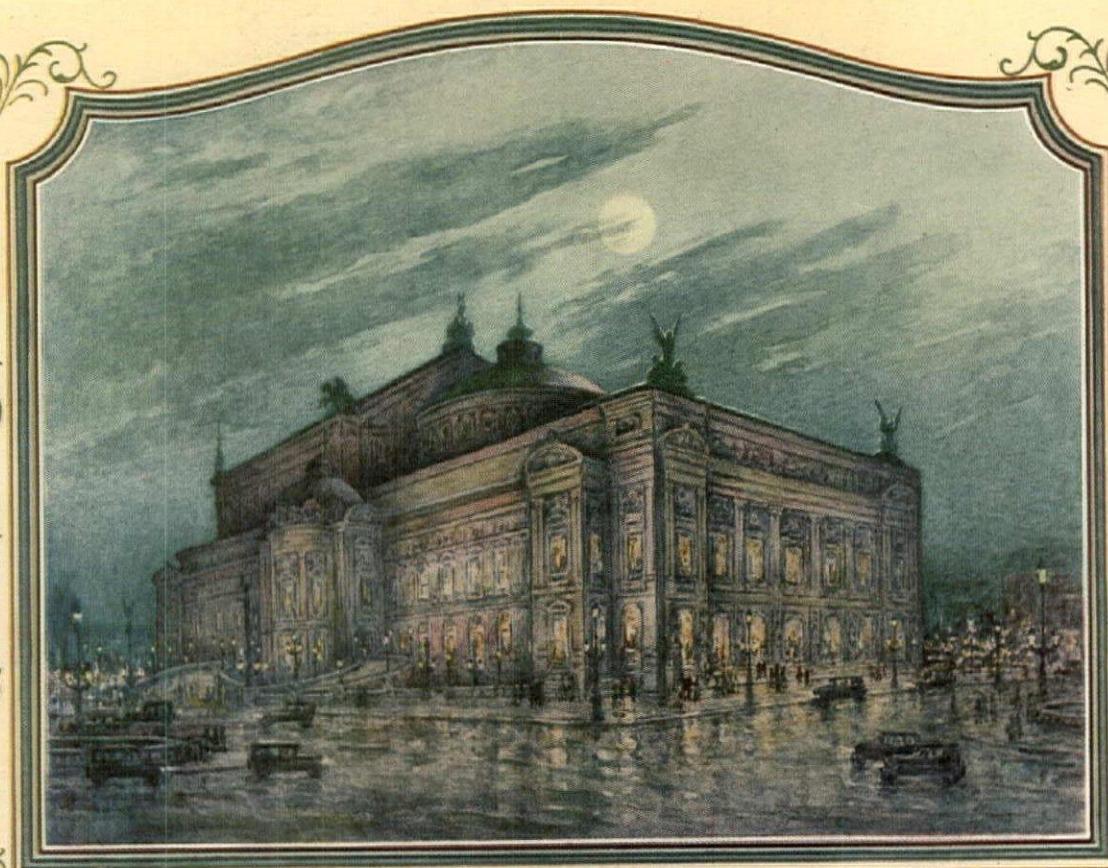
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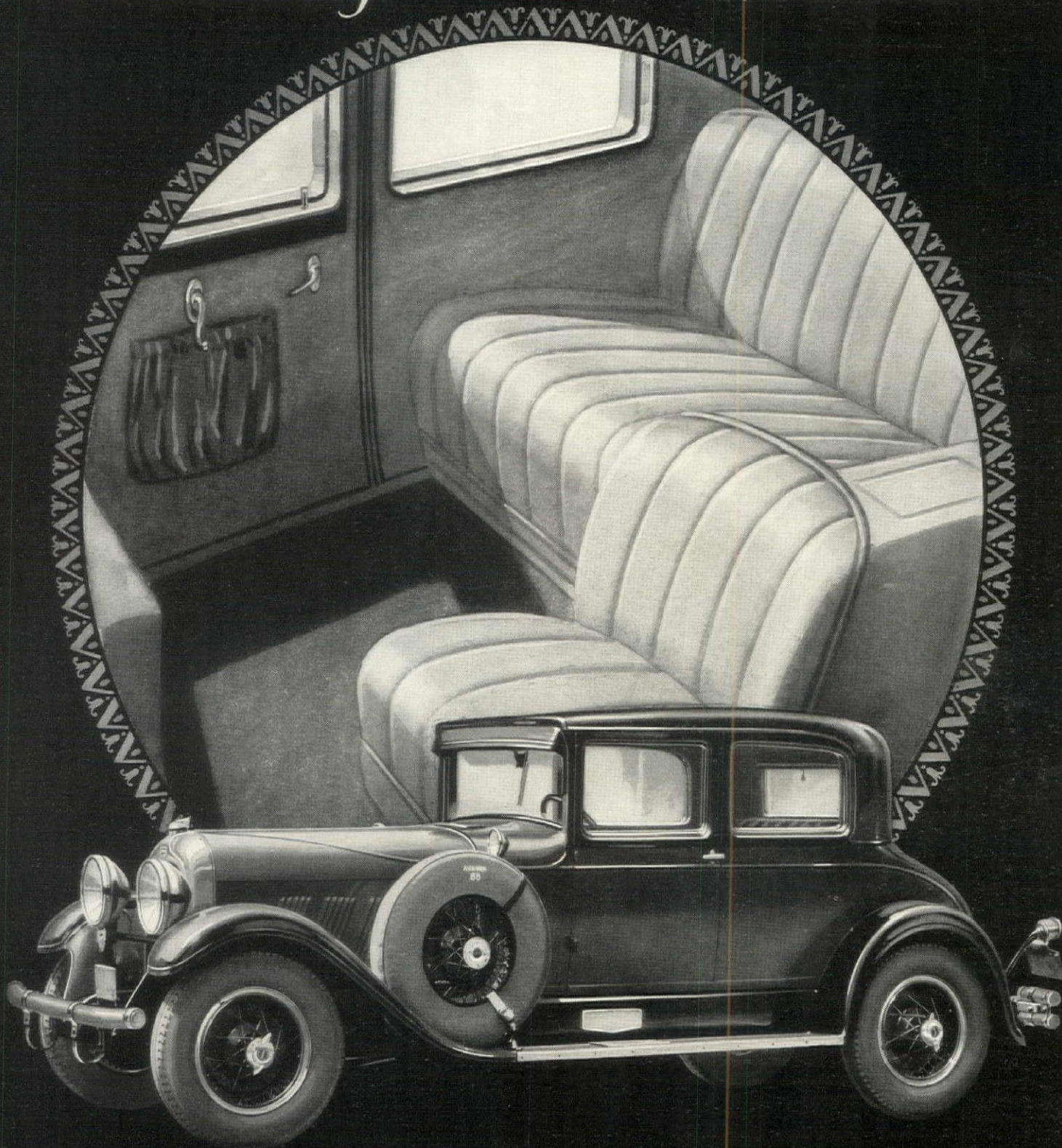
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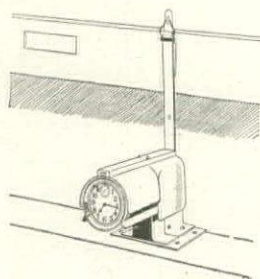
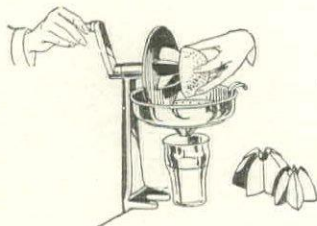
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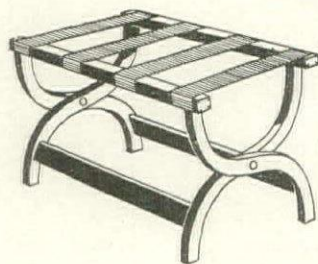
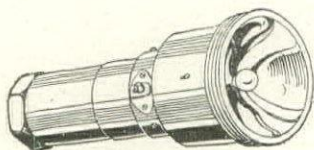
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HG-11

A MID-CITY MIRACLE

(Continued from page 85)

indeed to see "possibilities", and the haunting thought of past play hours in that brick yard might have been too much for us had there not been "in the midst of the (future) garden a tree"—a great towering oak, which had to reach up above the house tops before it could stretch its limbs comfortably and cultivate necessary acquaintance with wind and rain.

It is now the center and main pillar of the lovely courtyard and its broad shade also canopies our roof-garden, which is reached by way of the fire tower, now rechristened "The Tower."

To turn the ugly into the beautiful and utilize the useless now became a fascinating pastime. The tearing up of some of the brick to make room for flower beds and Lily pool, and the interior explorations into Chimney-dom were undertaken simultaneously and immediately, an open fireplace and the drip of a fountain being accounted first essentials in this family.

DISCOVERY

By way of opening the campaign, with cold chisel and hatchet, my daughter attacked one unsightly chimney-breast (which gave neither hope nor promise) and made the great discovery—they were glorious fireplaces, filled with old furnace pipes, to be sure, but needing only the revivifying hand of the brick-laying squad, who, in the meantime, stood knee deep in a hole of clay which was destined to become a thing of beauty—the Lily pool.

Plasterers and plumbers became our most favored friends at this time. We invested in their services, worked with them and persuaded them to do the impossible. The sacred pool was, however, too precious an idea to be entrusted to professionals. It was designed, built and decorated exclusively by home talent. The old bricks (treasured and used to the last broken bit) and a mortar of cement and sand were our only materials.

With trowel and spirit-level, shovel, pick and barrel-hoop as equipment the men of the family proved themselves to be skilled laborers, not even balking at circular brick borders to some flower beds. A liquid mixture of the cement, which sought its own level, was poured over the bottom of the rough brick basin of the fountain and finished with a thin coat of sea blue paint and white pebbles. It has remained entirely waterproof and beautiful. Our dog entered so heartily into the excavating activities that the habit persisted into the winter, and replanting of flower beds became necessary more than once. He now shares the family pride in the garden, however, even drinking from the fountain without succumbing to the blandishments of the goldfish.

The bricklaying squad *did* permit a professional plumber to make the necessary connections between the kitchen water pipes and the Mosaic fountain and the inside workers sent out an S. O. S. call *once* when there was a landslide of soot and brick from the clogged chimney into the living room, but pride of accomplishment and joy in the game prevented its repetition.

Electricity was, of course, professionally installed throughout the house

and inner court, but the wrought-iron lamps are the result of home industry and dull black paint applied to scrapped gas fixtures which had been scorned by the junk man. The pet plumber's soldering iron did the rest and also made possible the bird bath, which consists of an inverted chandelier resting upon a brick base and supporting a large fire gong. A pot of Ivy tucked into the tripod gives stability and a dull green bowl which tops the wrought-iron adds utility and grace.

Yes, the birds really rest in the branches of our Oak. They eat and drink in our garden, but the song of thanksgiving which we hear bursts from the throat of a captive canary in a nearby window.

Do you like the medieval candlesticks? They are made, but "that's another story"—our inside story as it were.

An old mantel shelf torn from the basement has been hung on the brick wall of the inner court, which has been given a new coat of white and a sky-blue covering.

All the quaint water jugs and pitchers available hold flowers or stand empty by the pool, so that the inner court and garden are a unit.

The growing things have come to us in many and marvelous ways. Each bush, vine and evergreen has its little history, for my friends have caught the spirit of my garden and keep adding to its beauty. A huge Tiger Lily with a wealth of stalks and a mammoth pom-pom of foliage has just entered our domain and for the moment dominates the court.

Through a winter of ridicule I have nursed and believed in a great Grapevine which had been brought to me as a loving contribution and which I stoutly refused to prune or abandon. My confidence is fully rewarded, for today its long branches are covered with tiny green leaves.

THE COURT

The inner courtyard consists of a deep alcove, formed by the neighboring house and the fire tower. Nothing could have been more inartistic than this dark area when we made the great discovery. We planned to use it as a garage, but were deterred by fire laws and other difficulties. Further inspiration led us to remove the opaque glass from its one high window and substitute an iron grille (a jig-saw product which probably topped a chenille portière during the Cleveland administration).

Dull, black paint has converted this ugly yellow wooden filigree into excellent wrought iron. Two immense old benches in the inner court and a miniature refectory table—the latter made from some old carved wood which we bought for a song—complete the furnishings of the Sanctum Sanctorum, where it is always deliciously cool and where we can sup, breakfast or dine in complete comfort and privacy.

The court is presided over by a Winged Victory which bears the record for luxurious ocean travel. Her transportation from Paris to my courtyard aggregated six times her origin (Continued on page 172)

ATWATER KENT

RADIO



NOW Atwater Kent brings receiver and speaker together in the all-electric 1929 set—in a trim and beautiful cabinet that looks well and is unobtrusive wherever you place it.

Only 30 inches high, 11 inches deep, 18 inches wide. Just the compact size that makes you say "What a fine idea! How convenient!"

It fits cosily into any small space—slips into corners where nothing else would do. Suit yourself as to position. Against a wall, if you like—but there are no restric-

*The new idea
in radio*

**All in one, but only
30 inches high**

tions; Model 52 is satin-finished on all four sides and the music comes through a speaker grille at the back as well as the front. Use the top as a small table if you wish. Convenience again!

And how you will enjoy listening! Do

In such homes as this
Model 52 in the home of
Irvin S. Cobb, the writer.

This all-electric set combines receiver and speaker in a satin-finished shielding cabinet only 30 inches high. Without tubes, \$117. Prices slightly higher west of the Rockies

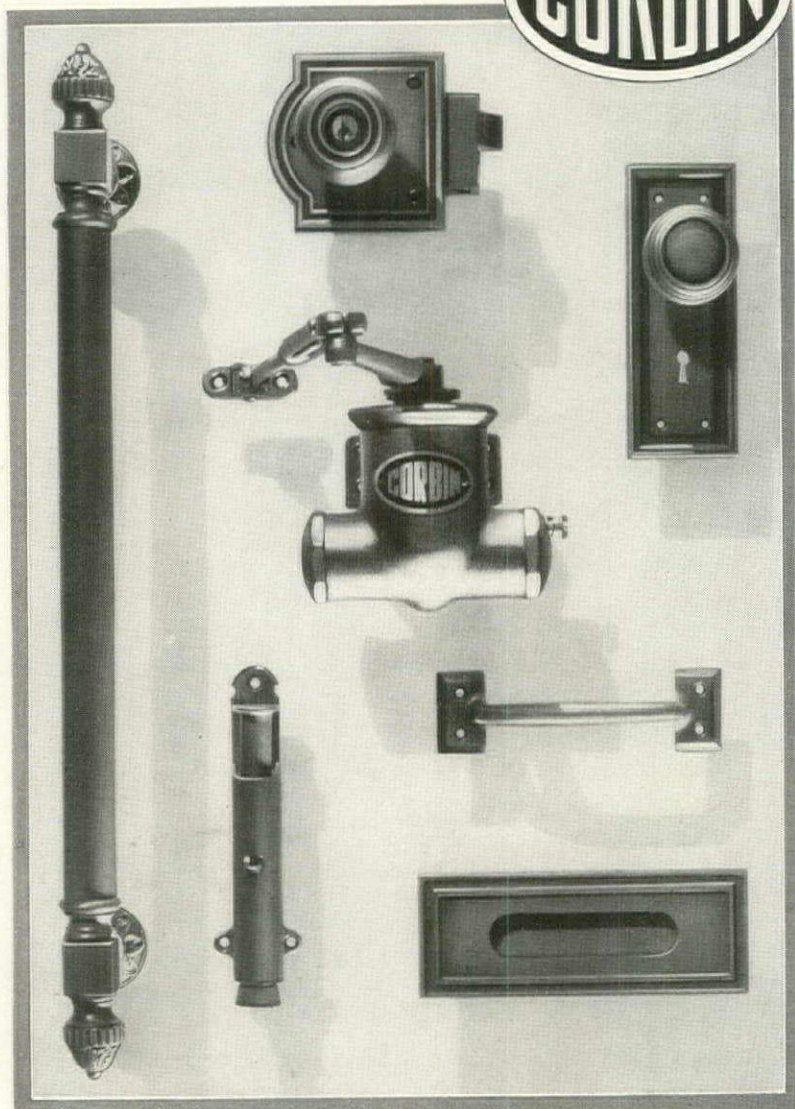
listen—at an Atwater Kent dealer's. Words cannot describe the purity and depth of tone, the ease of selecting programs with the FULL-VISION Dial, the constant entertainment such a modern radio brings.

Atwater Kent makes every part, matches them all for harmonious action. Every Model 52 is tested or inspected 294 times to make sure it is worthy.

The demand for Atwater Kent Radio (now in 2,000,000 homes)—the facilities of the largest factory—make the price low.

On the air—every Sunday night—Atwater Kent Radio Hour—listen in! Write for illustrated booklet of Atwater Kent Radio

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BANK HARDWARE by CORBIN

HARDWARE for fine banks, for notable public buildings—how does it concern you and the hardware for your home?

Such hardware, first of all, must give security, must continue to give it—despite constant, heavy wear. Secondly, the hardware must reflect the chaste beauty, the substantial character of the important buildings it adorns. Good Hardware—Corbin—so combines performance and appearance that it is in use, probably, on more distinguished buildings than any other make.

Your home is the most important building in the world to you and your family. It deserves hardware that will serve as bank hardware serves. It deserves hardware that reflects its beauty, its design. Briefly, like all good buildings, your home deserves Good Hardware—Corbin.

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The American Hardware Corp., Successor
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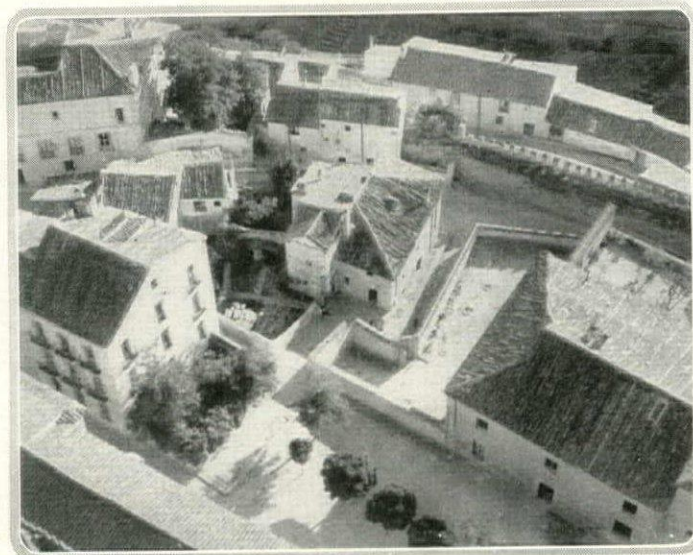
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Send me a copy of "Good Buildings Deserve Good Hardware".

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Looking down from the Cathedral tower in Segovia one sees the many irregular-walled divisions which form the patios among the humbler houses

PATIOS OF SOUTHERN SPAIN

(Continued from page 89)

so arranged in the pavement as to conduct rain or excess water to some particular tree or vine, a scheme which partakes of the tradition of the Moors who were skilled in irrigation.

The chief display is of plants in all manner of pots, boxes, cans—whatever is at hand. That the ordinary American florist's pots are of such ugly uniformity is a great pity, and the manufacturer who will produce simple, hand-turned earthenware pots at a reasonable figure will be our benefactor. For pot plants Geraniums compete with Chrysanthemums for first place, but almost any small plant may be seen. Among the varieties noted are: African Bowstring Hemp (*Sansevieria guineensis*), Dracaenas of several kinds, Ferns, Rubber Plants, Amaryllis, Asparagus Ferns (*Asparagus plu-*

mosus and *sprengeri*), Dusty Miller, Begonias, Periwinkle, Black Stemmed Bamboo, Brussels Sprouts and various sorts of vegetable plants are sometimes encountered, and it is certain that anything at hand will be used.

Against the whitewashed walls where all of the plants show to such good advantage, perhaps the most striking effects of all come from the delicate tracery and subtle shadows of the vines. One comes to expect a fine old Grape vine and is seldom disappointed; besides there may be Morning-glories, Buddleias, or even a climbing Rose.

These cordial Andalusians are justly proud of their little patios over which they exercise such care; and theirs are possessions from which we in America may well draw an example.

A MID-CITY MIRACLE

(Continued from page 170)

ginal purchase price. She stands on a pedestal or shelf, protruding from the brick wall and supported by two old ivory columns which formerly paraded as mahogany mantel supports.

The fire escapes have been denuded of their iron netting and christened the "First and Second Balconies," where gay curtains of vari-colored awning lend atmosphere, ventilation and privacy.

One bit of advice to the woman who would make such a "wilderness blossom as the Rose." It would be well

to follow my example in one preliminary step. Have a husband who can do anything, is willing to prove it and will pay someone else to do the rest.

An intense love of home and flowers can transform any house and yard into a home and garden, but if you can find a place to live which has a fanlight over the front door and sunshine over the back gate and which is only five minutes from everywhere, take it without "ifs" and "ands." Be thankful and go to work—a garden lies beyond.

ON COLLECTING PICTURES

(Continued from page 150)

self), and each of whose studies have cost the purchaser a hundred francs. Let us not buy the unknown of yesterday, "too well known" tomorrow, because they say with the intention of tempting us by our inclination to hunt and to gamble: "These will increase in value." Is this any guaranty of artistic value? As there are investments suitable for the father of a family, so there are investments

for collectors; they are perfectly safe. Yet no glamor is reflected on them. "How is that? Do you mean to say you have no desire to be more daring? To see with your own eyes?" But my poor Sir, they are all too often—"eyes that gild" and looking with your own eyes generally means looking through the eyes of a dealer. So first of all make sure of the accuracy of his eyesight.

Why this decided drift to Plaster Ornament?

More and more, architects are turning to this age-old art in the creation of genuine period interiors.

There is a new development in American house architecture. Careful observers of architectural trends have noticed that plaster ornament is steadily gaining in use. Today there seems to be a definite swing to "plaster" as a decorative medium in the smaller homes and apartments, as well as in the larger type of residence where it has always been an important part of the entire decorative scheme.

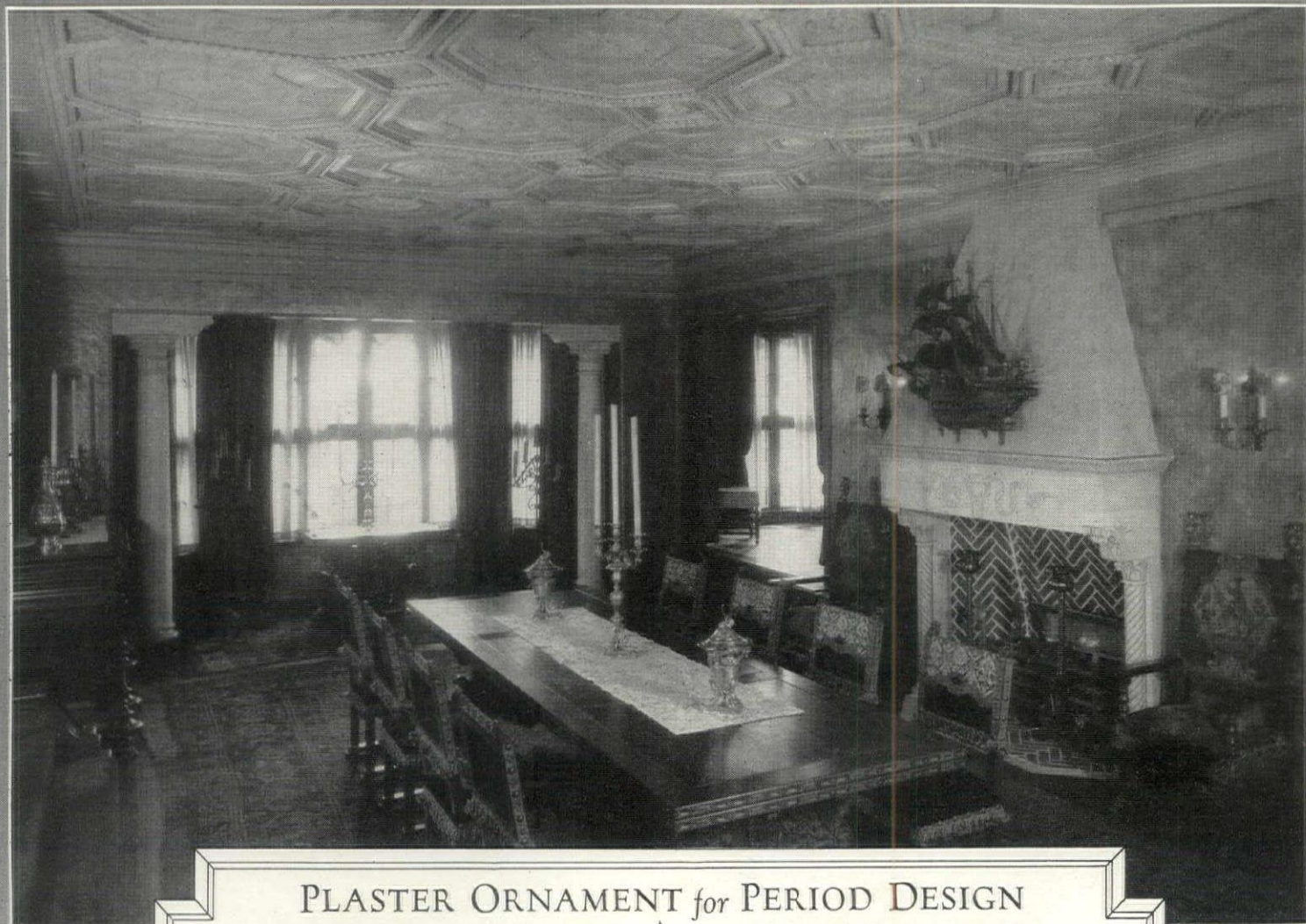
Nor is the reason for this increase in the use of plaster ornament hard to find. For the effects it makes possible are unusually lovely.

Gothic, Tudor, Georgian, French—each period had its typical ceilings, friezes, moldings, and other characteristic details in "plaster" to harmonize with the general effects the designers sought to attain. In re-creating these periods, the proper plaster ornament is almost necessary if the spirit of the original designers is to be maintained. Sometimes just a touch here and there, in only one or two rooms, will suffice to lend to the whole house that subtle note of old world luxury that is the hall-mark of the distinguished interior.

CONSULT YOUR ARCHITECT. He will have the complete catalogues of the six firms listed below, from which to select designs adapted to your own individual needs.

SEND FOR BOOKLET

Illustrating the effectiveness of plaster ornament in small as well as large homes, a beautiful brochure has been prepared, "A Handbook of Notable Interiors." Write for Booklet A-6 to any one of the six firms.



PLASTER ORNAMENT for PERIOD DESIGN

Chicago—ARCHITECTURAL DECORATING
COMPANY · 1600-12 South Jefferson Street

Chicago—THE DECORATORS SUPPLY CO
Archer Avenue and Leo Street

Cleveland—THE FISCHER & JIROUCH CO
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Detroit—DETROIT DECORATIVE SUPPLY
COMPANY 4240 14th Ave.

New York—JACOBSON & COMPANY
239-241 East 44th Street

Philadelphia—VOIGT COMPANY
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SCHENCK AND
WILLIAMS
Architects



Wild Turkeys Browned and Golden and venison and purple grapes for these we offer thanks

FROST came with the nights. The corn stalks withered and the hills were fire and scarlet. Partridge drummed and a fox barked behind the ridge. The stockade gates were shut. Out of New Hampshire rose the Harvest Moon.

"For these we offer thanks." A voice in the wilderness raised in thanksgiving...spreads and becomes the voice of a continent. A settlement grows and becomes a nation. Each year the nation offers thanks for the harvest. Each year the harvest is richer...in happiness...in material prosperity...in the joy of living.

A great part of the harvest of America today is the harvest of industry. Endless research and experiment, a divine curiosity, the open mind, these have brought new products and a new and better way of living.

And part of the march of progress, contributing to a safer, happier life, is Frigidaire, the automatic refrigerator...now providing priceless health protection in over 500,000 successful installations.

But Frigidaire has not been sat-

isfied with this achievement. And now, after 16 years of constant experiment, twelve years of practical experience in production comes the New Frigidaire...beautiful, powerful, convenient, incredibly quiet...an entirely new conception of automatic refrigeration.

The New Frigidaire has reserves of power for every emergency. Its cabinets are built to harmonize in line and color with the modern kitchen. It is incredibly quiet in operation.

The New Frigidaire safeguards health. It prevents food spoilage. It freezes ice. It saves time and work and money. It provides safe, dependable, care-free refrigeration...under all conditions.

Wild turkeys, browned and golden, and venison and purple grapes. For this material evidence of a successful harvest the Pilgrims offered thanks. The harvest of 1928 is nearly in. And already in thousands of homes the New Frigidaire has begun its work...quietly, surely protecting the health of the family...contributing to a safer, happier life. Frigidaire Corporation, Dayton, Ohio.

FRIGIDAIRE

PRODUCT OF GENERAL MOTORS

ON LIVING IN AN OLD HOUSE

(Continued from page 80)

to live in houses that speak only of themselves, their tastes, ambitions and successes. It is natural enough.

However, the other temperament is my concern here, the temperament which, aware of the comparative insignificance of any individual human life in the ever-moving stream of humanity, prefers to feel itself one with the stream, an atom moving along in the mysterious companionship with all other atoms, all dreaming the same dream, doing the same things, hoping the same hopes, beginning and ending one as the other.

To occupy an old house that has been variously lived in by so many before us necessarily reminds us of this human brotherhood, and the fact that what is happening to us has happened in the older house so often before, to people just as "important" as ourselves, people so like ourselves in every way, foolish and wise, strong and weak, doing their best, yet making all sorts of mistakes just as we are doing—the realization of this fact brings to us a reassuring sense of comradeship in the adventure of life.

FORMER OCCUPANTS

Very sensitive, "clairvoyant", individuals might well imagine, or be actually aware of, a sympathetic participation in their experiences by their invisible co-tenants, and on occasion, indeed, wish it were possible to win their help or seek their counsel. For so often in an old house, in this or that feature of its construction, in some touch of grace or comfort, one finds evidence so suggestive of the characters and tastes of vanished hearts and hands that one grows almost to know our predecessors and to feel something like friendship for them and an affectionate interest in what they were and what actuated them. The fact that their experiences were so like our own does not diminish the value of ours, but rather gives to them an added significance, even a sense of sacredness. Birth and death, love and joy and sorrow, do not lose because they have also been the portion of those others before us. On the contrary, their meaning is deepened because we thus share them, because they are a part of the common lot of men and women.

In this sense, all old houses are "haunted", and the memories they breathe forth may well exercise those influences which the Greeks and Romans used to attribute to their household gods, presences to be honored in times of happiness with simple little rites of remembrance, a flower, a piece of honeycomb, a libation of wine from the festive cup, or in times of trouble to be invoked for protection and aid.

In the case of those fortunate people who live in the houses of their fathers, the power of ancestral influences is admitted. The most unworthy scion of a great line is sensitive in some degree to that tradition of *noblesse oblige* which his blood imposes upon him. But even in those old houses where the human memories are anonymous, may not the long succession of the customary human histories leave

behind echoes and aromas, as it were, of so much living that have a spiritual potency also! And how natural and charming it was to personify these into guardian deities making the old house their permanent dwelling, divine domestic presences watching over all the various happenings of the home, great or small, making sure that all went well.

How often have bride and bridegroom passed through the old porch crowned with garlands, guided there by "Domiducus", the little familiar spirit whose business it was to bring them safe home. How often has the old house heard the cry of the newborn child, which its earliest guardian "Vaticanus" was waiting for. The household gods and goddesses who presided over the nursery are particularly touching, and quaintly specialized in their duties; "Cunia", who watches over its cradle; "Carmenta", who sings to it of its future; "Statanus", who teaches it to stand and walk; "Fabulinus", who teaches it to talk; "Paventia", who preserves it from frights, and there are many others with functions equally precise. How every other occasion of joy and sorrow, every form of activity, and every part of the house, including barns, stables, and gardens had their appropriate "Lares", their presiding "genii", the reader will not need to be told, and I have only made passing mention of these beautiful old "fancies" to suggest how natural such mythologizing becomes in any place where human life has been continuously carried on from generation to generation.

Had the Greeks and Romans not invented, or discovered, these charming household gods, it would be hardly possible to live in an old house, saturated by human joy and sorrow, without realizing their presence—for, indeed, they are more than "fancies"—or creating them for ourselves. But I have dwelt rather longer than I intended on the serious, imaginative, value of living in an old house, how it deepens one's sense of the intensity, the wistfulness, of human existence—I can well understand that, on that very account, some might find the experience too much for their comfort, even for their nerves.

PLEASURES

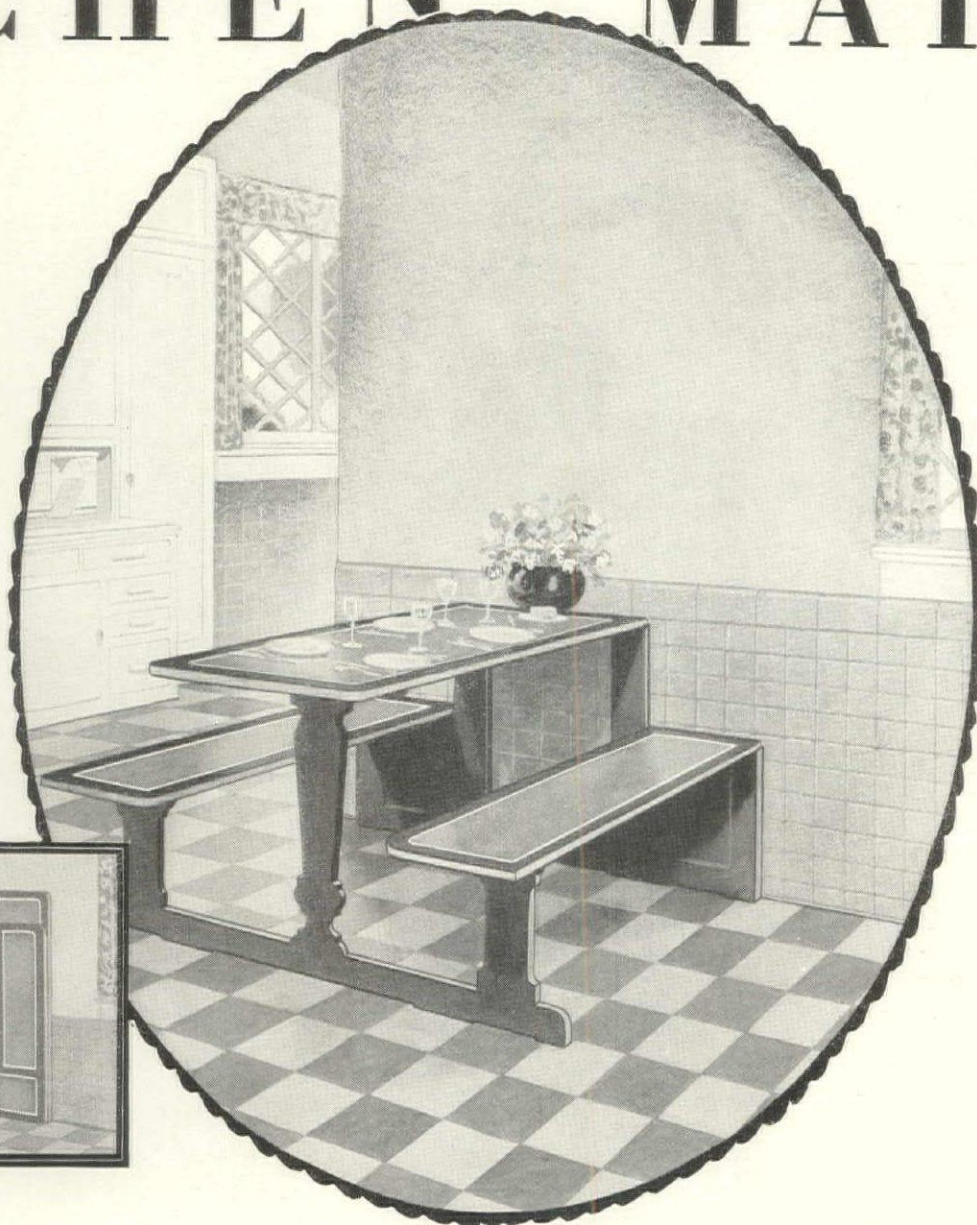
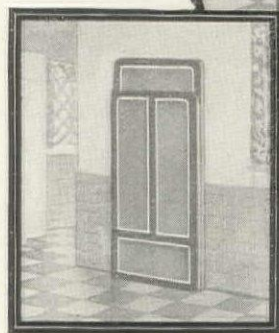
We cannot afford to be too much "haunted" by the mystery and pathos of life—and I meant to have laid more stress on the "fun" of living in an old house, the pleasure one has in the beauty it has accumulated from Time alone, as well as from its former possessors, the charm and distinction that ushers in the various features of its usually diversified architecture, its gables, its long low-raftered rooms, its inglenooks and cozy corners, its closets and cupboards, its various old-fashioned comforts and elegancies, its great kitchens, its mysterious cellars, its barns, its dove-cots, its bee-hives, and not least is its gardens, with its mossed walls, its formal Box hedges and trees trimmed in fantastic shapes, its old-world flowers, and those immemorial lawns, which, an English

(Continued on page 196)

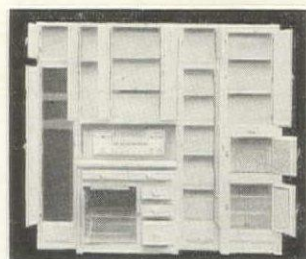
KITCHEN MAID

Right: the Dinofold ready to serve four people. Sturdy, rigid, charming in appearance.

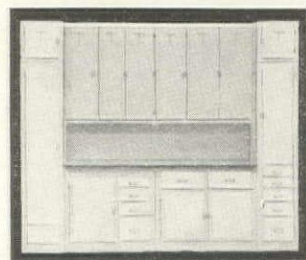
Below: the Dinofold—folded up and out of the way in an instant.



FAMOUS DINO FOLD now a Kitchen Maid Product



Above: 740X Combination—consisting of seven distinct units.



Above: The Buttery for serving halls and large kitchens.

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Dinofold is smoothly lacquered in Olive Green or Mandarin Red with gold striping and antique shading or in Early American Maple, antique shading with green trimming. A color combination to harmonize

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Let us send you complete descriptions of the Dinofold and the latest Kitchen Maid kitchen planning book. The latter describes Kitchen Maid Units covering every kitchen need—in sizes fitting your kitchen. It tells of the exclusive Kitchen Maid finishes, which include Cactus Green, Dove Gray, Lama Tan, Travertine Ivory and Shasta White. It explains the many unusual Kitchen Maid features—such as sanitary rounded inside corners, smooth doors and concealed hinges. It is a helpful guide to effective kitchen planning or remodeling. Write us.

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Architect, Gordon Allen, Boston, Mass.
Builders, Stone & Webster, Inc.

IN designing and building this progressive country day school, materials were carefully tested and investigated and only the best possible for the purpose were selected.

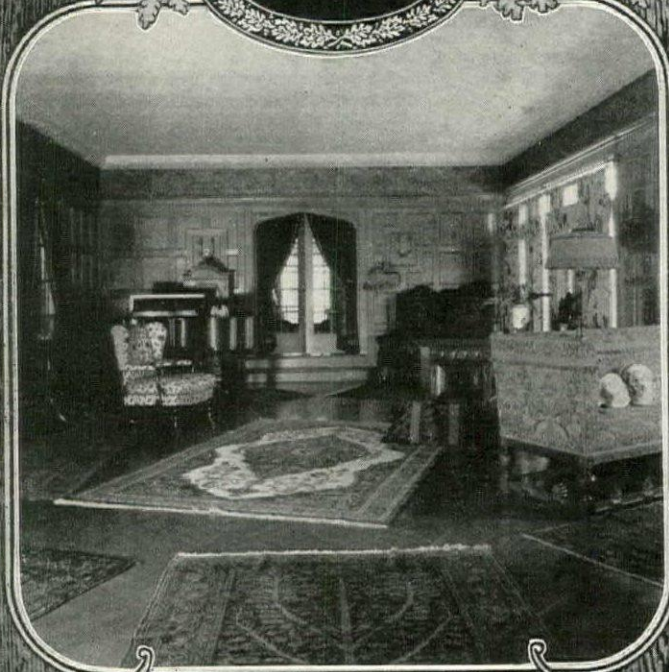
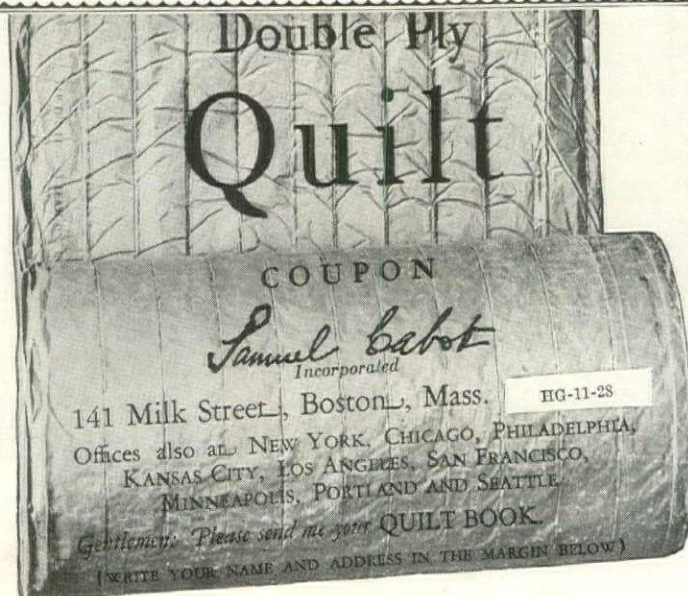
Cabot's Quilt was used in every building for insulation against cold, and in the six music rooms for soundproofing.

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Ritter Parquetry (block pattern) Oak Flooring in residence of Joseph Nadeau, Berkshire Avenue, Los Angeles, Cal. C. B. Kolyer, Architect

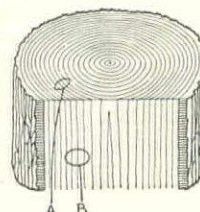
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Climate, soil and drainage in the Appalachian Highlands are ideal for the slow growth that causes narrow annular growth rings (A), which in turn produce close grain (B), resulting in a fine-grained floor as shown in the background of this advertisement

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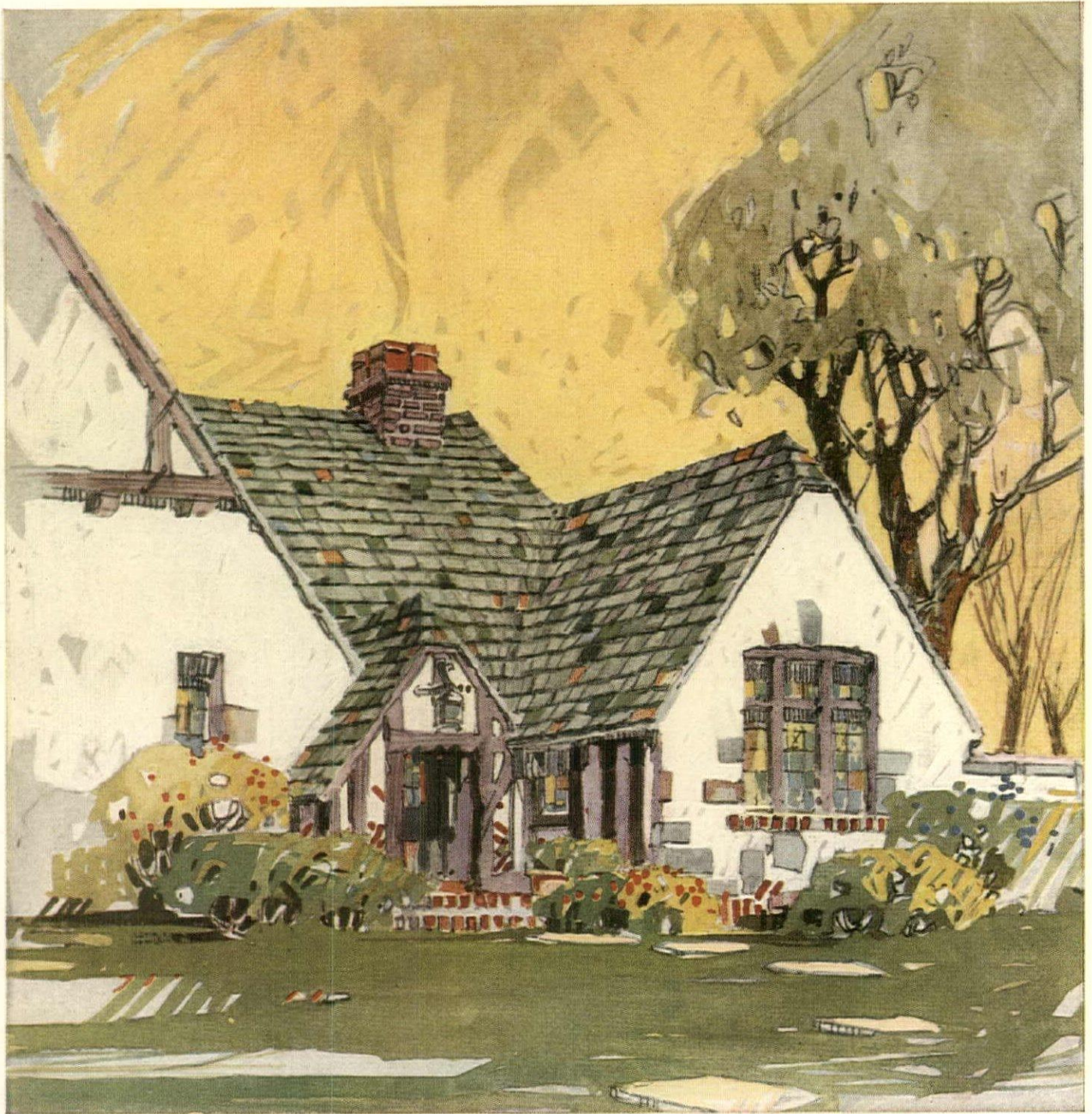
with beautiful body lines to express the innate fineness of Lincoln quality and performance.

A glance at this beautiful Brougham (by Brunn) reveals Lincoln distinction—it is as perfect in line and form as a sculptured masterpiece—its simplicity and genuine elegance appeal most invitingly to the educated tastes of people who invariably buy the finest things.

The interior of the Brougham is like a corner in the perfect home—comfortable, restful, unobtrusively rich in fabrics and costly fittings. There are two folding armchairs for the extra guests. The driver's compartment—entirely separate—may be open or closed—an arrangement quite vogue in this season's fine closed cars

L I N C O L N M O T O R C O M P A N Y
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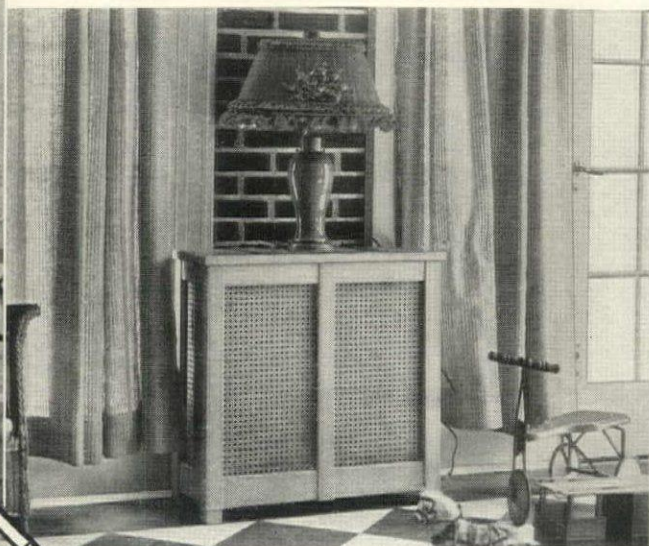
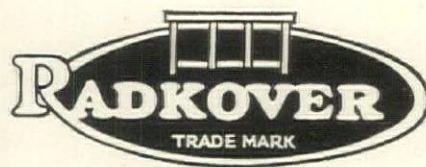
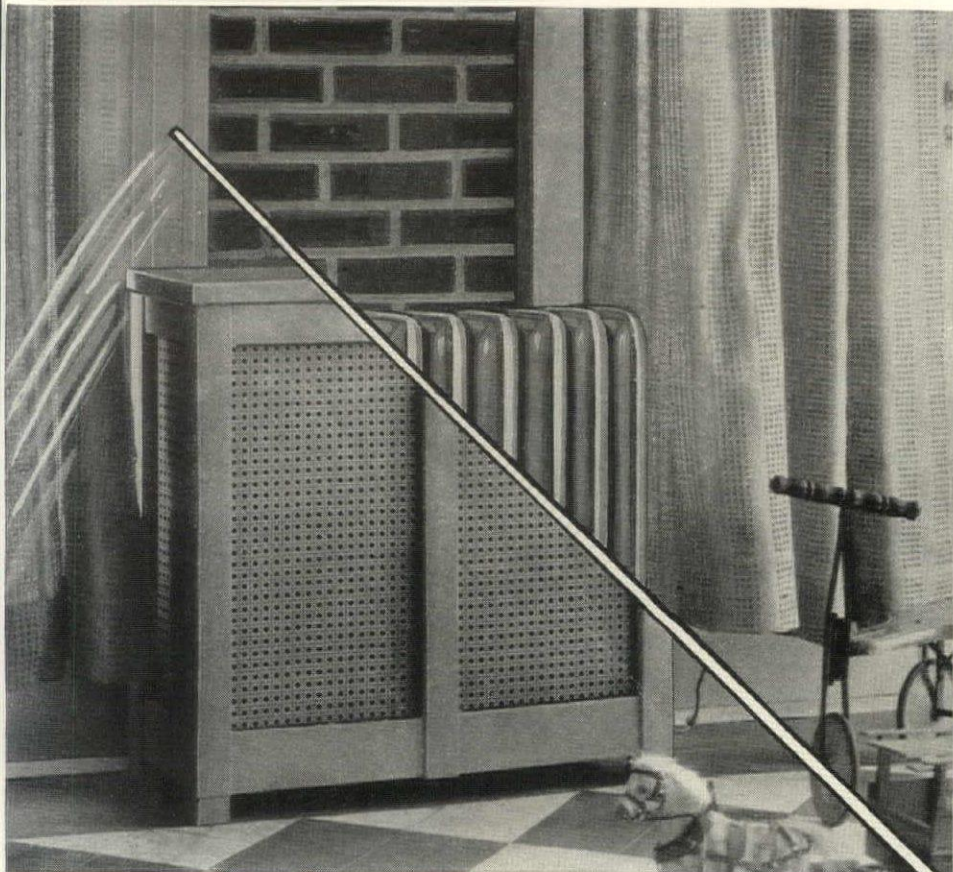
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Chicago, 104 S. Michigan Ave.

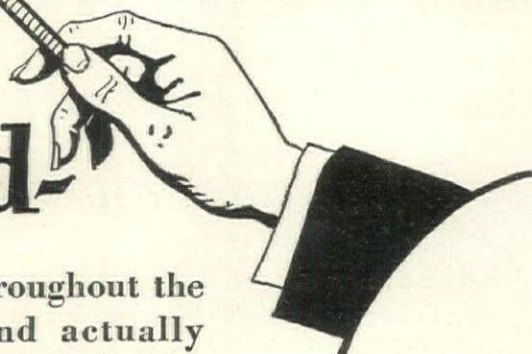
LUDOWICI-CELADON COMPANY

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IMPERIAL
Roofing Tiles



Like the wave of a magician's wand



AS MAGICIANS wave their wands to accomplish wonderful transformations, so do Radkovers convert ugly radiators into things of beauty and charm. And more—for Radkovers are extremely useful as well as ornamental. Attractive window seats, work desks, tables and magazine racks are only a few of the many possibilities of Radkovers—the adjustable radiator covers.

While blending perfectly with your smartest decorative scheme, Radkovers eliminate the grimy smudges and dust streaks found near uncovered radiators—provide the proper amount of moisture by means of a humidifier concealed under the cover—improve the diffusion

of heat throughout the room—and actually reduce fuel bills.

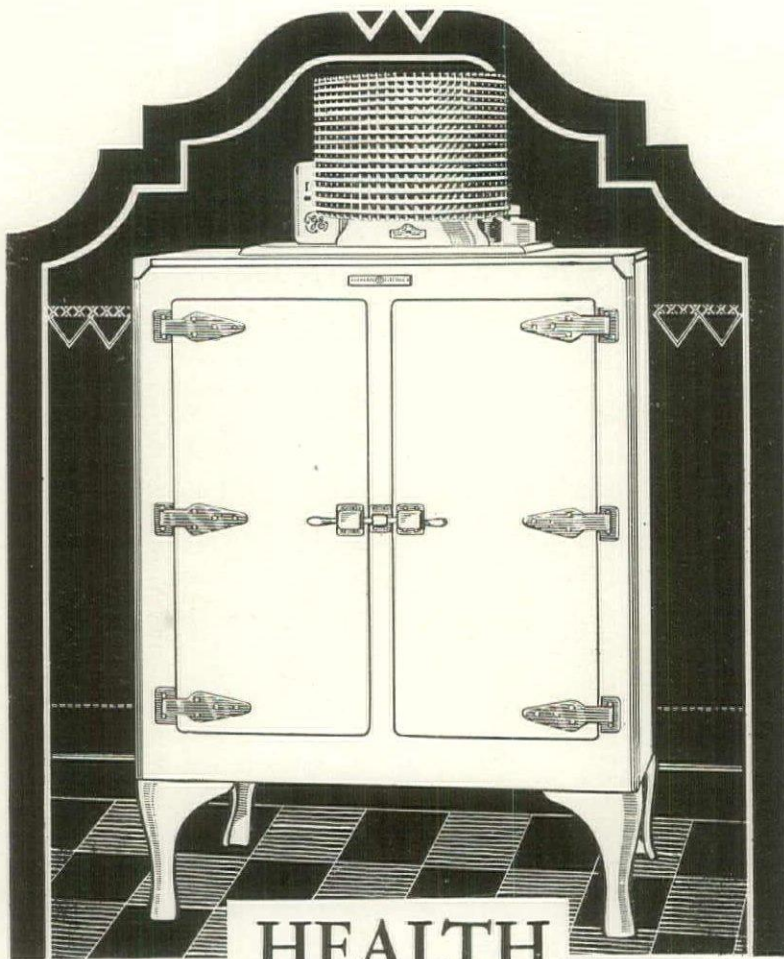
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THE best thing about the goodies that come out of a General Electric Refrigerator is that they're always healthfully fresh. This quiet, automatic refrigerator maintains the scientifically correct temperature that checks the growth of bacteria.

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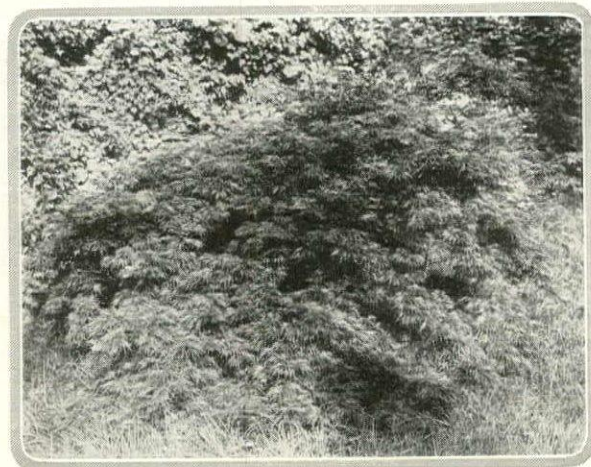
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*There are many forms of *Acer palmatum*, the Cut-leaved Japanese Maple. Of these, one of the best known is *multifidum* or *dissectum*, a small shrub-like tree of great beauty*

IN PRAISE OF THE MAPLES

(Continued from page 107)

ten to twelve feet in girth and ascending-spreading branches forming a bell-shaped crown. In the early spring every branchlet puts forth tassels of pendent yellow blossoms slightly in advance of the leaves and the light green of the latter and the pale greenish yellow of the flowers blend well. In the autumn the foliage assumes the most brilliant polychromatic tints, varying from yellow through orange to deep red and scarlet. Indeed, much of the autumn splendor of our northern forests is due to the abundance of Sugar Maple trees which are unsurpassed in color effects by any upland tree, as all who traverse the northern parts of this country or the St. Lawrence Valley of lower Canada in the fall will agree.

Curiously enough, this tree, so abundant, so lusty and vigorous, and one that is so readily raised from seeds, will not flourish in the British

Isles. This peculiarity also obtains in a number of other eastern American trees, the mystery of which is beyond our ken. Though not much cultivated outside of eastern North America, two or three distinct varieties are known, among them var. *monumentale*, a narrow tree with perfectly upright branches, rather gaunt in appearance but decidedly picturesque and quite unlike any other known Maple.

Closely related to the Sugar Maple is *A. grandidentatum*, found from Wyoming south to New Mexico. This is a small tree, seldom forty feet tall, of bushy habit and small, deeply divided leaves. It colors early and assumes all the wondrous tints of its kinsman, the Sugar Maple. Given a sloping bank, where it can enjoy good drainage and full sunshine, there is no more brilliantly hued tree in the fall than this.

(Continued on page 180)



The normal shape of the Norway Maple is dome-like, tending toward irregularity as the tree gets old. This is the widely used species whose leaves turn to a clear yellow in autumn

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MAJOLICA table services of any assortment give a distinctive character to your luncheons and dinners that no china can be compared with, and at only two-thirds the cost of fine continental porcelains. The colorful decorations in satin-like glaze are the hand work of old-world potters and five of the patterns available are exclusive with us.

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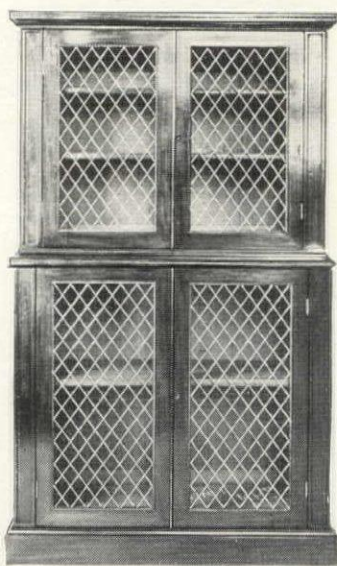
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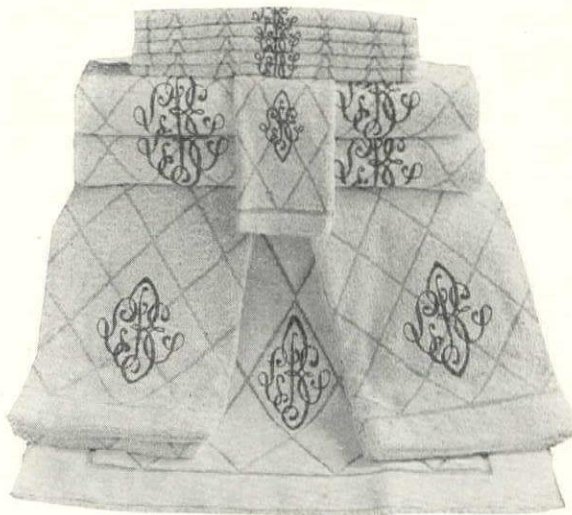
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Fortunately, however, there are thousands of progressive home-owners who "buy when the buying's best," and it is to this economical group that we offer this mighty sensible suggestion:

Write today for our latest booklet on Higgin All-Metal Screens. It describes and fully illustrates Higgin Sliding screens, trim and stylish, yet built for permanent service -- Higgin Rolling screens, that roll up and out of sight as conveniently as your window shades -- Higgin Hinged screens, that swing so easily inward or outward.

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Among the Japanese Maples, *A. sieboldianum* has yellow flowers and leaves with from five to nine lobes. Like the others of the group it is of low and spreading form

IN PRAISE OF THE MAPLES

(Continued from page 178)

Very common and very beautiful is the Red Maple (*A. rubrum*) abundant from New Brunswick south to Florida, being particularly plentiful in swamps and meadows. It is the first of trees to assume autumn tints; in Massachusetts usually about the third week in August signs of color change are apparent. Often it is just a branch or maybe it is the top of the tree which displays a ruddy tone; the rest may be deep green at the moment. Sooner or later the whole of the foliage becomes orange, scarlet or yellow. In the winter the steel-gray bark on the branches and upper trunk of the Red Maple make it singularly attractive, and in the early spring every branch and branchlet is clustered with masses of orange-red to crimson flowers of two sexes. In the male flower yellow anthers like bright eyes stand forth prominently. The female flower is of an even deeper hue and as the young fruit swells whole branches are garlands of vivid crimson. The Red Maple equals the Sugar Maple in size but has a more open and less regular crown, giving it a picturesque appearance. Its wood is less valued, its sap only slightly sweet, but it is less exacting in its tastes and is one of the few trees of eastern North America that flourishes in the British Isles. There are several varieties of this Maple known. One of them, var. *columnare*, is a truly delightful tree with short, horizontally disposed branches, forming, as its name indicates, a columnar mass. Another, known as var. *globosum*, is of low, compact habit and has its place where dwarf trees are in request.

The third great Maple of eastern North America is the Silver or Soft Maple, widely known as *A. dasycarpum*, but correctly as *A. saccharinum*. It is fond of rich soil and grows to its greatest size in the alluvial bottomlands of the Mississippi Valley, but in Connecticut fine trees are common. At its best it is one hundred and twenty feet tall with a trunk some fifteen feet in girth which divides up into a number of ascending stems. The leaves are sharp-pointed, silvery gray on the

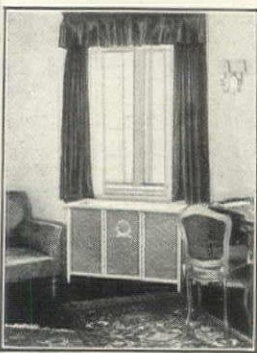
under surface but assume no pleasing autumn color. It is the first of all trees to unfold its blossoms which are borne along the naked branches and push forth at the first blush of spring. In the vicinity of Boston they have been known to blossom in January. March, however, is their proper month, preceding by about two weeks the appearance of flowers on the Red Maple. Authorities consider that there are in the world about one hundred and fifteen species of Maple, and of all that are known the Silver Maple and the Red Maple, together with one rare species in Japan (*A. pycnanthum*), are the only Maples that bear their flowerbuds naked on the branches. Unlike the Red and Sugar Maples, the Silver Maple assumes no brilliant autumn tints. It is a handsome tree but, unfortunately, its wood is brittle and although it has been much used in ornamental planting it is of much less value than many other species. It does very well in Europe, where it has been long cultivated and several varieties are known; the most useful of these is var. *Wieri*, with pendulous branches, deeply cleft leaves, dissected into narrow lobes. Like the type, owing to the brittleness of its wood, this often suffers from strong winds.

In America about twelve species of Maples are recognized, two of them being confined to the Pacific Slope. One of these is *A. macrophyllum*, the Broad-leaf or Oregon Maple which in size vies with its eastern congeners. Unfortunately, this noble tree is not hardy in New England; it does well as far north as eastern Pennsylvania and from British Columbia to middle California it is most useful. It has a tail-like inflorescence and broad leaves, deeply divided and sharp-pointed, which in autumn become bright orange-colored. The branches are arranged to form a compact dome-shaped crown and the bark is reddish brown, deeply furrowed and broken on the surface into plate-like scales.

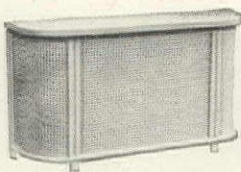
Similar in many respects to the Oregon Maple is the Sycamore Maple of Europe (*A. pseudoplatanus*) which

(Continued on page 182)

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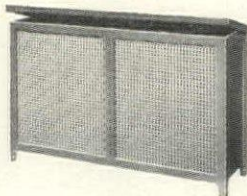
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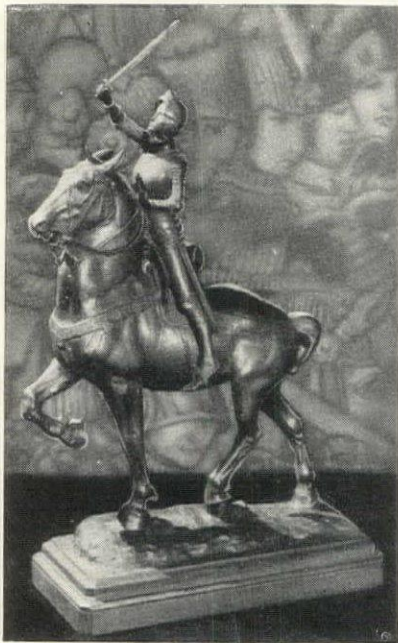
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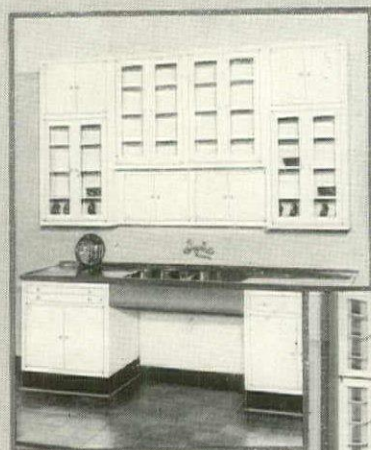
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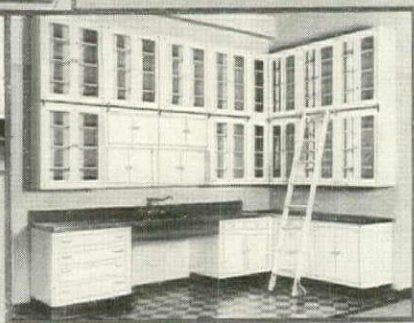
IN PRAISE OF THE MAPLES

(Continued from page 180)

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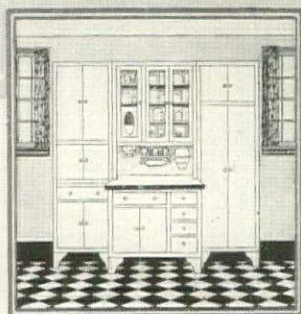
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agrees closely in character of bark and habit of growth but in the autumn assumes no conspicuous tints. It is easily the largest of all the Old World species of Maple. Trees one hundred feet tall with trunks twenty feet in girth and massive branches, forming wide-spreading, round-topped crowns, are not uncommon. It does very well in eastern North America and is especially valuable for planting near the coast. Indeed, I know of no tree that better withstands salt spray and the murderous onslaught of winter gales than the Sycamore Maple. Under such conditions it is stunted and its head ragged and torn, but it resists the worst of storms and as a nurse for other things is invaluable. Long cultivated in Europe, a great many varieties have arisen, several of them with variegated and spotted foliage but of little beauty. One form, var. *purpureum* or *atropurpureum*, which has leaves purple on the underside, has been known for more than a century and is one of the best of all purple-leaved trees.

Widely planted in this country is the Norway Maple (*A. platanoides*) a good-natured and beautiful tree which in spring bears erect, flattened clusters of bright greenish yellow blossoms above unfolding green foliage. In the autumn the leaves assume clear yellow tints. In Europe specimens ninety feet tall and fifteen feet in girth are known. Normally the crown is dome-shaped but in old trees it becomes open and irregular. This tree has been planted in enormous quantities in this country and for suburban districts it is recommended for street work, but in manufacturing towns, where one often sees it, it is no more suited than any other species of Maple. Of the many varieties of this tree var. *columnare*, and var. *globosum*, both sufficiently described by their names, are small but useful trees. The favorite among these, however, is var. *Schwedleri*, whose leaves when young are bright red changing with age to a very dark green.

AN ORIENTAL

Although a majority of species of Acer are natives of the Orient, few of these are trees of notable size. The only one that is worthy of mention on this account is *A. pictum* which is often met with in gardens. This species is abundant throughout China, Korea and the Japanese Empire and at its best is a tree from eighty feet tall with a rough, gray-barked trunk ten feet in girth. It has yellow flowers in hanging clusters and palmately lobed bright green leaves which in the autumn change to yellow. It is a feature of the northern forests of Japan, where its timber is valued for furniture making.

Maples are an important constituent of the forest flora of Japan, where they color in the autumn as brilliantly as in this country. The Japanese are particularly fond of the autumn coloring and places where Maples are abundant are famed resorts. Three species (*A. japonicum*, *A. palmatum* and *A. Sieboldianum*) have been cultivated from immemorial time by the Japanese and scores of varieties have

resulted. Whole gardens are devoted to their cult and viewing the multifarious forms of Maple and their wondrous autumn tints is a pastime dear to the heart of the nature-loving Japanese. In this country and in Europe, when Japanese Maples are spoken of, forms with wine-colored or finely divided leaves are immediately envisaged. They form a very attractive group; indeed, among no group of shrubs and small trees is greater variety of form or greater beauty of foliage to be found than in these Maples.

THE JAPANESE

Less popular today, perhaps, than formerly, these varied foliaged forms of the Japanese Maples have been known in American gardens for three-quarters of a century and still command their place. Among all the trees and shrubs we cultivate none have more exquisitely dissected or more beautifully colored foliage. They are principally the product of *A. palmatum*, a small tree very abundant on the mountains of Japan. The typical form has a five-lobed leaf which in the autumn becomes yellow, salmon or crimson. Under cultivation there is a form with yellow leaves (*aureum*), one with very narrow green leaves (*linearilobum*) and one with leaves rose-pink along the edges (*roseomarginatum*). Another group has seven-lobed leaves, larger than the type, suffused with red when young, afterwards green and finally brilliant red in the autumn. Among these the most popular forms are *atropurpureum*, with wine-purple foliage and *bicolor* with leaves of two colors, carmine and red; sometimes the carmine is laid on in blotches; sometimes one-half the lobe or one-half the leaf is of that color. In yet another group of this species the lobes vary from seven to eleven in number and, reaching to the leaf-stalk, are again finely cut to the mid-rib, the effect being web or lace-like. Of these the variety *multifidum* or *dissectum* is best known; *ornatum*, another form, is similar with deep red leaves. A few of the forms of Japanese Maples are referable to *A. japonicum*, also a bushy tree with from seven- to eleven-lobed leaves and purplish red flowers. There are a number of varieties of this of which the most popular are *aureum* with leaves wholly of a pale golden yellow, and *Parsonsii* or *flicifolium* in which the leaves are cut and divided after the manner of a fern frond. One other species also comes under this Japanese group—*A. Sieboldianum*, which has seven- to nine-lobed leaves and yellow flowers.

There are many other named varieties of these Japanese Maples, although the list available today is much less than formerly. Grouped near the house or where they can be seen from the windows they have a decided use in landscape planting. The Japanese grow them in pots, training them into all sorts of curious shapes; among no group of trees is Japanese ingenuity and taste better displayed than in the fashioning of Maples in a Maple garden.

Very beautiful is *A. crataegifolium*
(Continued on page 194)

Here are some things you probably never thought of for Christmas

YOUR youngsters would enjoy a Hodgson play house this Christmas. Hodgson play houses are built of the same sturdy materials that make Hodgson Houses so durable and attractive. Clear, straight-grained cedar. Painted outside and stained inside. Diamond casement windows and a French glass door. Absolutely weatherproof. They can be used throughout the year. And they are shipped to you in sections, all ready to erect.

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This play house, having a room 8x8 ft. and a porch 4x8 ft., is priced at \$295. Other Hodgson play houses may be had from \$95 up.

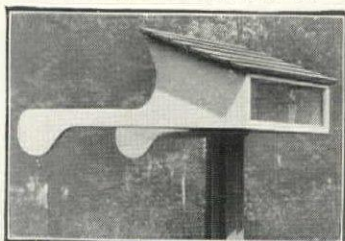
Hodgson red cedar dog kennels are warm, sanitary and correctly ventilated. The one shown here costs \$22 with partition. Size 2½x4 ft. Well painted.



Furnishings for the play house, including rug and curtains, as shown here, are priced at \$120. Finished in maple and hand decorated. The pieces may also be purchased individually.



This attractive Old Homestead bird house costs \$15, with a 16-foot pole. It has 10 rooms. Other bird houses, \$1.50 up.

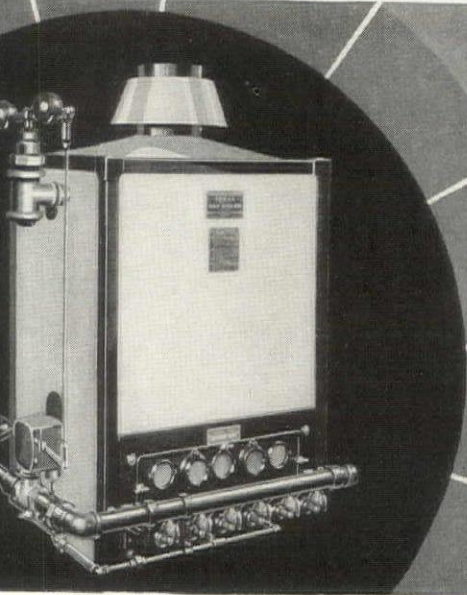


Feed the birds this winter in the Weather-vane Feed Box, with 1-ft. pole. \$8. Other feeders from \$1.50 up.

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It is so easy to make this improvement!

The Church Sani-White Seat can be attached in ten minutes to any bowl, with an ordinary pair of pliers. It is detachable; it can be moved whenever you move if you rent your home or apartment.

Every Church Sani-White Seat is definitely guaranteed. Its glistening, smooth, white surface is not a paint, lacquer or enamel. It is

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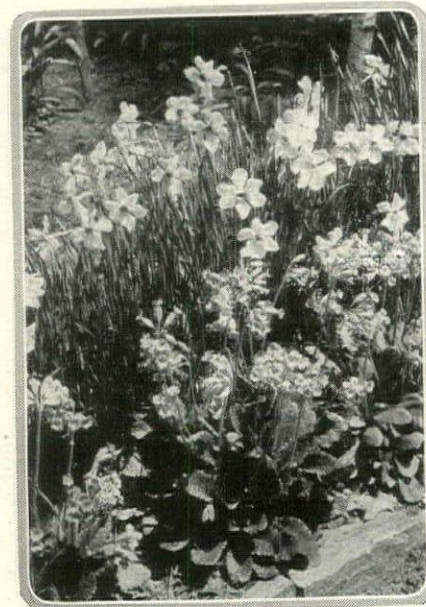


After years of service, it will remain as free from cracks and imperfections as when it left the factory.

This booklet gives you practical suggestions

We shall be glad to send you the interesting booklet, "An Easy Way to Make a Bathroom More Attractive," by Mrs. Mildred Stevens. It will help you with suggestions for making your bathroom more modern, more convenient. It describes Church Sani-White Seats.

Mail the coupon for this free booklet and for an actual sample of the Sani-White covering. We want you to test it for dirt and wear resisting qualities yourself. Your nearest plumbing store carries Church Seats. C. F. Church Mfg. Co., Holyoke, Mass.



Cowslips blended with Poet Narcissus make a refreshing picture in those thrilling days when spring is well under way

FLOWERS FOR VARIOUS GARDENS

(Continued from page 104)

pecially pretty, but amusing to set out in a by-place.

Geranium grandiflorum is a neat plant with handsome leaves, its habit tufted and slightly procumbent. Its flowers are very large and borne over a long period. It is quite restrained enough for the rock garden and shows up handsomely near the front of a border. Mr. Farrer speaks of a "lovely dwarfed form" from the upper Alps of Turkestan, known as *Geranium grandiflorum alpinum*. But I can find no trace of it in catalogs.

G. ibericum, the true form, has fine large dark blue blossoms and is a stocky and thrifty grower, having large leaves and showy bunches of blossoms in June. Like all its kind it varies a good deal from seed, some of the seedlings having very poor, dull colored blossoms. So when a good one is arrived at, it is well to cherish it and increase it by means of root cuttings. It is too large a plant for any but very spacious rock gardens, but makes a fine border plant. Once *G. platypetalum* was considered a form

of *G. ibericum*, but it is now given rank of a separate species. This plant cannot be said to have blue blossoms: they are a most delightful purple and borne in such profusion to obscure the plant almost totally. It is distinctly for the border, it makes a fine, rounded mass of some foliage, blossoming early in June. Its fault is that the blossoms rather fleeting, lasting not more than two weeks at the most, as is the case also with *G. ibericum*. The other species mentioned, however, are more enduring. All *Geranium* easily raised from seed, but a selection must be practiced when first blossom and the poor ones are thrown out.

THE DOUBLE ARABIS—Most gardeners boast at least a few mats of the white Arabis that blooms so early in the spring, but the double form is far less often seen. This plant of much more substance throughout, and while a double flower is often less appealing

(Continued on page 190)



Carex fraseri is one of the Sedges and makes special appeal with its broad, enduring leaves and fuzzy white flower heads. This group was photographed in the garden of Herbert Durand, near New York



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City.....State.....

The Smartness of Paris when
your figure is "Symmetrized!"

And now at last you can actually mold your own figure—shape it unerringly to fashionable lines—without exhausting exercise or tedious dieting. A Health Builder user writes: "I reduced my waist measurement five inches; hip measurement three inches—in only six weeks."

A wonderful new kind of exercise—*exercise without any effort on your part*—makes it possible to reduce any part of your body. Thousands of women keep their bodies in exquisite proportion with the Health Builder. And with this new beauty of form comes renewed vigor, for the symmetrized body is a healthy body.



PARISIENNE SMARTNESS EXEMPLIFIED BY DOROTHY KNAPP, FAMOUS AS THE MOST BEAUTIFUL GIRL IN THE WORLD

Health and Beauty in 15 minutes
a day



YOUTHFUL slenderness is the prevailing mode. And now, thanks to science, you can have a figure of slim loveliness—without undergoing exhausting physical exercises or unpalatable dieting. The famous Battle Creek Health Builder makes weight reduction enjoyable, easy—and scientifically *safe*, for the Health Builder was designed by an eminent physician to synchronize with the actual muscle action of the human body.

Reduce Where You Wish
This Enjoyable New Way

Just 15 minutes a day of effortless, enjoyable exercise and massage with the Battle Creek Health Builder, manufactured under the patents of Dr. John Harvey Kellogg, equalizes the blood circulation, stimulates body processes, tones up flabby muscles and takes off weight *safely and surely* in any part of the body desired.

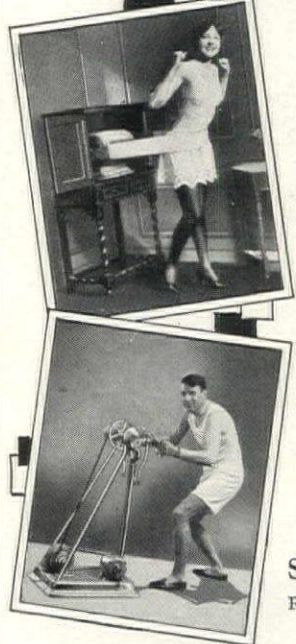
World-famous beauties, including Dorothy Knapp, proclaimed "the world's most beautiful girl;" Joan Crawford, Metro-Goldwyn-Mayer screen star, Mary Eaton and Vivienne Segal, Musical Comedy favorites, and hundreds of leading women in society and business, use and endorse the Health Builder.

A Health Builder for Every Requirement

Ideal for home use is the Universal Home Model, a compact enclosed Health Builder. The Athletic Model is very popular for clubs, home gymnasiums, colleges, health centers, institutions, steamships, etc., while the handsome De Luxe Cabinet Models combine utility and distinctive beauty.

Write for Fascinating Health
and Beauty Data

Send for "Health and Beauty in Fifteen Minutes a Day"—a book of fascinating interest, showing how the Health Builder creates health and beauty. Write for your copy—NOW!



Sanitarium Equipment Co.
Room AG-2361 Battle Creek, Mich.

© S. E. Co., 1923

Choice of
80,000
Because
Medically
Correct

The Battle Creek Health Builder
Keeps You Slender



An open secret for 90 years —Russell Excellence

EASY to say "Think back a century." Not so easy to do it . . . no railroads . . . no telephones . . . no autos . . . no radios . . . no bridge parties. Slow times? Yes, but perhaps they were a bit more thorough.

They surely made good cutlery in those early days . . . and of all the cutlery houses Russell stood preminent. With cunning handicraft each Russell blade was fashioned and ground and made to conform to Russell standards of quality, usefulness and beauty.

Styles change, but Russell Cutlery is always apace the times in dependable quality and, of course, styling, too. Today color is king. Living-room, bedroom, dining-room, kitchen . . . all colorful . . . reflecting a spirited age.

What a delightful Russell innovation to place rich colored handles on stainless blades and tines to modernize the humble knife or fork and harmonize with surroundings.

In confirmation of Russell excellence, many chefs and butchers the country over insist on Russell Cutlery.

There is a booklet of charm and interest depicting the Russell line and giving authoritative information on table appointments. It is yours if you will send for it.

Why not do so at once?

RUSSELL
GREEN RIVER
CUTLERY

MANUFACTURED BY

JOHN RUSSELL CUTLERY COMPANY . . . TURNERS FALLS, MASS.



In the best of the gold-laced type the main part of the flower is rich brownish red, ornamented with a yellow center and yellow lacing around each petal

ALONG THE PRIMROSE WAY

(Continued from page 105)

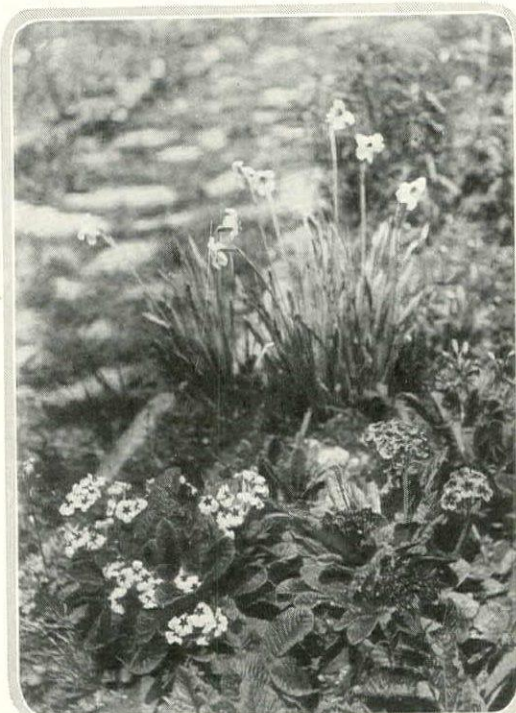
should, until in my ignorance I allowed them to flower to death, only to learn too late that this is a natural proclivity of the particular species. But the *auriculas*, hardy as Oaks, they say, when once established, and Veitch's rose-colored variety from China, and the strain of *Primula* Lissadel called Red Hugh were so small when winter came that the frost threw them out of the ground and they merely disappeared. What of all the others? They, alas, passed away in their infancy, never even surviving the tiny seedling stage.

The not insurmountable dangers in raising *Primulas* from seed are numerous. In the first place they are notoriously erratic about germinating; you may sow the seeds of certain species and then wait a month, two months, an indefinite number of months. With *japonica* I waited a year and then lost ninety percent of them, for the following spring I

thoroughly stirred the soil in the seed flat and sowed Snapdragon seed only to find a week later a scattering crop of sturdy little *Primroses* coming up.

The Cowslip, English *Primrose*, *polyanthus* and some others of the larger seeded species are comparatively easy. The seeds being of fair size may be sown in any good soil in ordinary seed flats. With reasonable care in watering they will not wash out and be lost, and they germinate in a reasonable length of time. But with many species the seeds are so infinitesimal (a mere pinch of dust rattles out of the packet, which the lightest breath will blow into oblivion) that only extraordinary measures will answer. You are afraid of covering them too deeply and at a loss how to go about watering them. I have had hundreds of the tiniest seedlings you can possibly imagine appear in a cigar box of earth only to lose them

(Continued on page 188)



With English *Primroses* and *Narcissi* the gardener can paint many an early springtime picture of great charm. Both plants succeed in the same exposure

Genuine ENGRAVED MONOGRAM STATIONERY *is socially correct*



IN THE busy whirl of modern society, people are judged by the stationery they use. Cheap, unattractive stationery may create impressions that can never be erased. But your good taste is unquestioned when you use *genuine* engraved monogram stationery. It is socially correct and a thoughtful gift that will be appreciated and remembered long after the holiday season has passed. When buying monogram stationery be sure that you receive only *genuine* engraving by placing your order with a store displaying the Mark shown below.



GENUINE ENGRAVED STATIONERY



Darning Bouquet

For the guest room or for your own room there could be no more charmingly useful gift than this 6-in. bouquet containing 12 spools of silk hosiery darning cotton, needles, thimble and darning. Gift tied N 388 1.00



A Personal Bookend

Everyone likes to own that which is different, to be individual. These smart bookends of heavy brass with the owner's initials are our own design. 6 in. wide M 138 7.50 pair



I have a Christmas Shopping Secret

"I used to love to shop—it was such fun hunting for unusual gifts. 'She always gives such original things', said my friends.

"But a growing family took more of my time, I found it harder to go shopping. And when I did go, I came home worn out—it is so much harder to shop than it used to be. In stores, with their widely scattered gift departments, I was tired and bewildered, until finally I took anything because it was 'closing time'.

"I really came to dread Christmas, which once I so loved. Then one night at my sister's, I picked up 'Good Housekeeping'. Idly turning the pages, I saw Daniel Low's ad. 'I let Daniel Low do my Christmas shopping'. I read it through and asked Barbara: 'Did you ever hear of Daniel Low?' 'It's queer you asked that', she said, 'because just today at the office, Mr. Bartley had me send his annual Christmas order to Low's. He does it every year—just twenty minutes of looking thru the catalog for interesting things, a short letter and a check, and his whole worry of Christmas shopping is over.'"

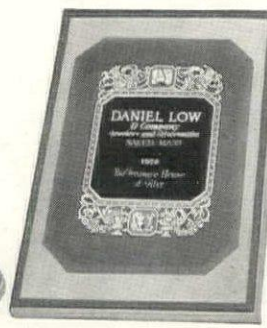
"So I sent for Daniel Low's Christmas catalog, and when it came I was surprised, a wonderful book of all that was new, unusual, interesting. Again I would be complimented for my originality and—Oh! the bliss of quiet shopping at home.

"When the things came—I was delighted—the gifts were so well packed, they looked so fresh, so different from the prosy old things I would have bought in desperation.



Pirate Ash Tray

Remarkably well modeled in bright colors. One of the most striking pieces made this year. 8 in. high. Ash tray has a removable glass. 9.00 Z6



catalog into the hands of every woman in this country—it makes it truly 'more blessed to give'."

Why don't YOU take advantage of this woman's experience and clip the coupon below, that you too may enjoy Christmas shopping this year?

Daniel Low's Gifts for sixty years

DANIEL LOW & Co.
252 ESSEX ST., SALEM, MASS.

GENTLEMEN: Here's my address. Please send me your advance booklet of Christmas cards and the newest small gifts by return mail and your 168 page Catalog just as soon as published. (Nov. 1)

Name _____

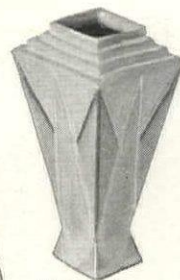
Street _____

City _____ State _____

*****Please print name and address.*****

Useful Book Cover

With modernistic design in silver. Genuine pin morocco leather, moire silk lining. Black, tan or blue. Contains a quire of fine stationery L 601 2.50 Serves two purposes



Futura Vase

Of fine pottery in modernistic design, in soft shades of grey, olive green and fawn C 355 2.00

Bunny Purse

A cute little gift for a sweet little girl. A blue leather bunny 7 in. high with a small change purse. Pocket behind purse holds small handkerchief. N 745 1.25



Frothy Stories

For men only! Clever set of two cakes of imported soap of fine quality that he would like to use. N 396 .80



Cloisnone Smoking Set

A beautiful set which will be a most acceptable gift to any home. Consists of a cigarette box, an ash tray, a match box holder and an ash tray. A delightful example of Chinese craftsmanship Z 603 4.50



Aeroplane Ash Tray

Guaranteed not to turn over, burn, or do a tail-spin. A timely gift. Antique brass finish. 4 1/4 in. long Z 515 1.50



Our New Bridge Set

An exceptional value. Fine pin morocco leather with gold tooled decoration. Two packs of good cards, trump marker pencil, and score pad. L 769 1.75 With initials 2.00

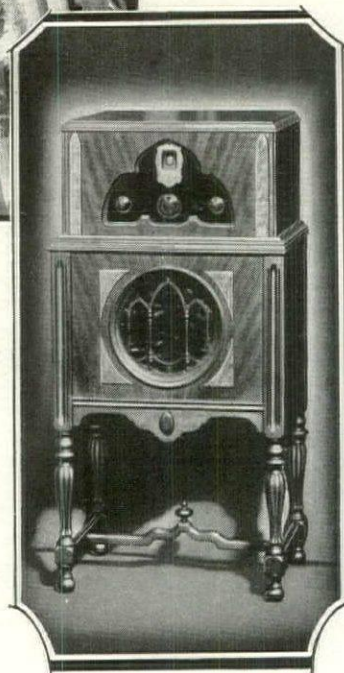


Fruit Juice Set

A delightful new service sold only by Daniel Low & Company. A fruit decorated handled jug 5 1/2 inches tall and four hooped glasses. Cheerful for breakfast use C 408 2.50



Model 55. A. C. Electric. Seven tubes plus rectifier tube. Single dial control. Push and pull power amplifier with phonograph pick-up jack.



Be there
with her

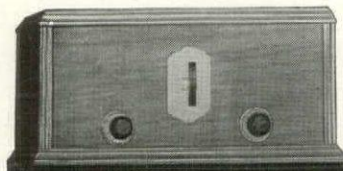
FOOTBALL!—again it occupies the stage as America's greatest classic illustration of co-ordination. And how the enthusiasts do love it!

All credit to radio for bringing the excitement and thrills of this stirring game to our very hearths. And how it adds to our enjoyment if the reception is perfect—a reception so vivid that we forget the instrument and are carried off to the field with an interest as intense as that which rocks the stadium.

Such an instrument is Arborphone with its famous Loftin-White circuit. Like a winning team, it is irresistible. Accentuating this remarkable performance is a beauty of cabinet craftsmanship that is putting Arborphone into more fastidious homes than any loud shouting of claims could do.

Model 45. A. C. Electric. Seven tubes plus rectifier tube. Single dial control. Phonograph pick-up jack operated from front panel. One straight audio and push-pull audio output.

..... only \$75



Arborphone Division
Consolidated Radio Corp.
Ann Arbor, Michigan

ARBORPHONE
"All You Can Ask of a Radio"

ALONG THE PRIMROSE WAY

(Continued from page 186)

all by damping off, or washing out, or drying up in three days' time. Only very recently have I learned just how it is done.

The experts say there is only one safe type of receptacle for use in sowing these extremely small Primula seed, and that is the shallow porous earthen pot, such as the florist uses for forcing spring flowering bulbs when he wishes to plant a whole dozen in one dish. This makes watering a simple matter, for the pot may merely be set in a pan of shallow water and the soil allowed to take up sufficient moisture as it seeps through the sides of the pot. Over-watering must be avoided. The soil should be light and fairly rich and have a portion of very fine sand mixed with it. The earth should be moistened before the seeds are sown and dusted over with a thin layer of the sand, on which the seeds should be scattered as thinly as possible. And when this is done just sufficient soil should be sifted on to hide the sand. This method exactly provides against the usual dangers and is bound to be successful.

HARDY PRIMULAS

With the more ordinary hardy Primulas, those with which I have already proclaimed my success—Cowslip, Primrose and *polyanthus*—these precautions are perhaps advisable but not absolutely necessary. I grow them readily enough by treating as I do Pansy and other seeds. In fact, last spring I found many self-sown *polyanthi*, from seed which fell the year previous, coming up about the old plants in the border. But I have never found a self-sown English Primrose yet. Possibly the reason for this may be that the most of my older Primrose plants stand in a part of the garden which is very wet all the earlier part of the spring, while the *polyanthi* are growing in a location more favorable for seed sprouting.

These three are supposed to be very nearly related, the Cowslip being the more primitive and less highly developed form. Cowslip colors are brown, crimson and yellow, generally in a single flower, though there are double forms. The so-called English Primrose has been developed for greater size and wider range of coloring. Among mine are white, yellow, orange-reds, reds and deep crimsons. The flowers are five-petaled, and whatever the body color the five-pointed yellow star appears at the center. Some have irregular bands of yellow along the petal edges.

The *polyanthus*, called one of the oldest cultivated florist's flowers, has been developed mainly into the gold-laced type. In the best of these the body color is a rich brownish red, so dark in certain specimens as sometimes to be called black. There is always the yellow center and the yellow line or lacing along the outer edge of each petal. In the perfect show type of *polyanthus* this lacing cuts in to the yellow center along the midline of each petal. As a rule the petals of the Primrose are somewhat fuller and the whole flower more nearly a perfect circle than in the *polyanthus*. The

foliage seems identical, developing in older plants into a thick mass six or eight inches in height and sometimes a foot in width. The leaves are almost a lettuce green in color, and their fresh crisp appearance quite tempts one to try a salad of them. In some strains of *polyanthus* the gold-lacing seems to have been less stressed; Miss Jekyll's well-known strain, for instance, seems, superficially, at least, identical with some of the finer Primroses.

Once established, both the Primrose and the *polyanthus* seem perfectly ironclad. Smaller plants are likely to be lifted out of the ground by the action of the frost and need watching and putting down again early in the spring. Full-grown plants in my garden, however, live on and on, surviving winter after winter with undiminished vigor. The mass of last year's foliage turns brown and looks a soggy mess after the snow melts away, but soon the new shoots force their way through, and nearly the whole month of May the plants are full of flower clusters.

The time comes eventually when the plants are so big and dense that dividing them is a real necessity. In my garden this is done just after they have ceased flowering. The plants are lifted out with the spading fork, the earth shaken off and the heads cut or pulled apart. It is not uncommon to obtain two dozen divisions from a single clump. We cut the tops off about half way and reset them in a partially shaded spot in the garden. It is rare that one of these divisions fails to survive. Of course, like any newly set plant, they may require occasional watering. Out of a dozen plants divided last summer we must have made at least three hundred. They did so very well that they were plenty large enough to leave out over the winter.

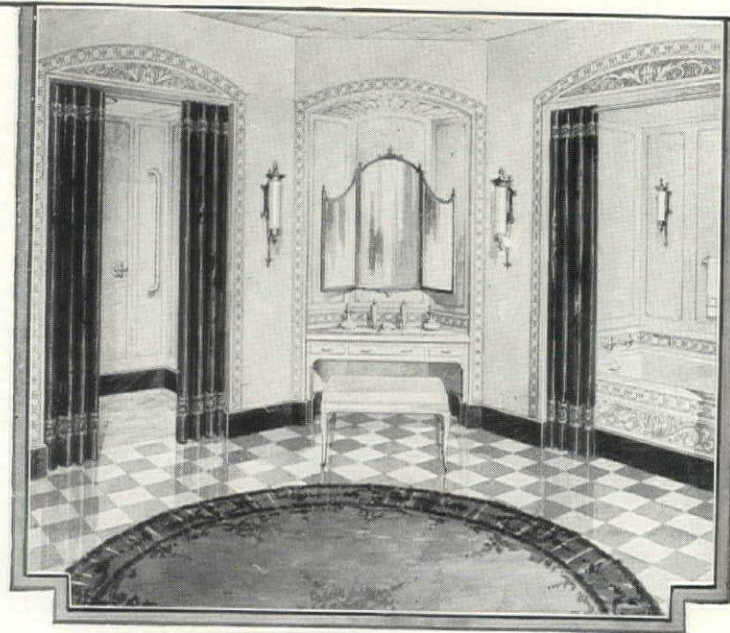
THE SEEDLINGS

Unless seedlings can be brought to a fairly good size by fall it has proved safer with us to winter them over in a cool dark cellar and plant them out in early spring. The next fall, of course, they should be left outside. At the present moment, late in February, there are in our cellar six large seed flats filled with probably five hundred of last season's sowing. Occasionally we water them a little. When I last inspected them, they were becoming impatient of the long winter and like myself eager for spring, for fresh shoots were pushing out in every direction. By getting them into the ground early we shall be rewarded with bloom next season, though it will be another year before they are large enough to make much of an individual showing. The seeds were sown last spring and the young seedlings reset into larger flats sometime early in the summer, where they were left growing on in partial shade until late fall.

These cellar wintered seedlings, with the many old and divided plants wintering outside, will furnish my long double border with a supply of plants to make it a veritable Primrose Way for three good weeks or more.

(Continued on page 196)

THAT ASTONISHING NEW WALL MATERIAL



*The loveliest Bathroom
that ever you saw!*

*And it costs so
little more than the
commonplace kind!*



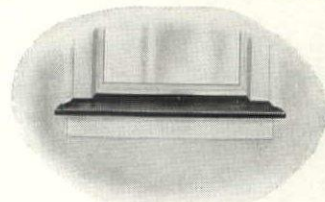
NO room in all the house is more deserving of bright and pleasing appearance than the bathroom. And none is more likely to be dull, drab and monotonous.

But commonplace bathrooms are no longer necessary. Sani Onyx has lifted the limitations and opened wide a whole new world of decorative possibilities.

Sani Onyx, as you've probably heard, is that astonishing new wall material made from *melted rock*. New effects. New surface textures. New colors and color combinations. It is exclusive and distinctive; yet not nearly as expensive as you'd imagine.

Unlike other materials, it doesn't crack, chip, check or discolor. And it's as easy to clean as a china dish. Send for your copy of a beautiful portfolio, showing bathrooms, kitchens and breakfast nooks in full color.

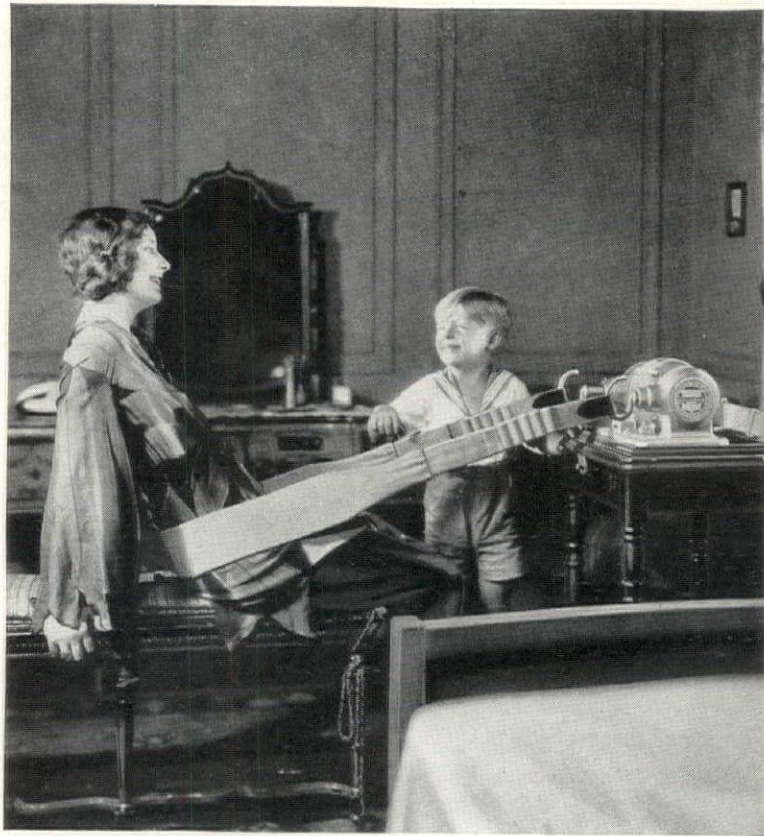
MARIETTA MANUFACTURING CO.
133 BROOKSIDE, INDIANAPOLIS



And here's a new idea—a Sani Onyx Window Sill! Painted window sills, you know, are soon marred by sun and rain. They must be repaired and re-decorated. Sani Onyx will outlast the building and always look "just like new."

Beautiful **SANI ONYX**
A VITREOUS MARBLE

Your doctor will tell you



THAT more often he prescribes "plenty of exercise" than he does drugs as curative and preventative. Right eating and exercise is the first simple rule for health.

But, you may say, I can govern my diet, but where and how get the systematic exercise, when time is fleeting, and business and social demands are many and multiplying? Walking, golfing, swimming—even the matutinal daily dozen—require *time* and *wherewithal*!

Your doctor has an answer—"SAVAGE HEALTH MOTOR," the scientific vibratory mechanical exerciser and reducer. He knows that for ailments due to under-exercising and over-eating, The Savage Health Motor is beneficial and economical, because its pleasant, stimulating, vibratory massage enlivens the vital organs, speeds circulation, aids digestion, elimination and sleep, in fact, rejuvenates the entire system.

The illustration tells the story. Place this portable health motor on table, desk or window ledge; its adjustable anchor strap holds it against the pull of the oscillator belt (easily removable); attach cord to nearest electrical outlet, touch the switch and away go lethargy and lassitude.

The Savage Health Motor is *compact, portable, vibrationless* and silent in operation. And its price (\$122.50 East of the Mississippi) is well within the means of the many.

The interesting story, "The Spirit of Health," gives details. Ask for it today. Address.

SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Utica, N.Y.

Subsidiary of Savage Arms Corporation

Makers of the famous Savage-Stevens Sporting Arms the Savage Wringerless Washer and Savage All Electric Ironing Machine.
GREAT BRITAIN: Bedington Liddiatt & Co., Ltd., London, Eng.

SAVAGE HEALTH MOTOR

EXERCISER AND REDUCER



Patents applied for by J. C. De Remer



SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Dept. H Utica, N. Y.

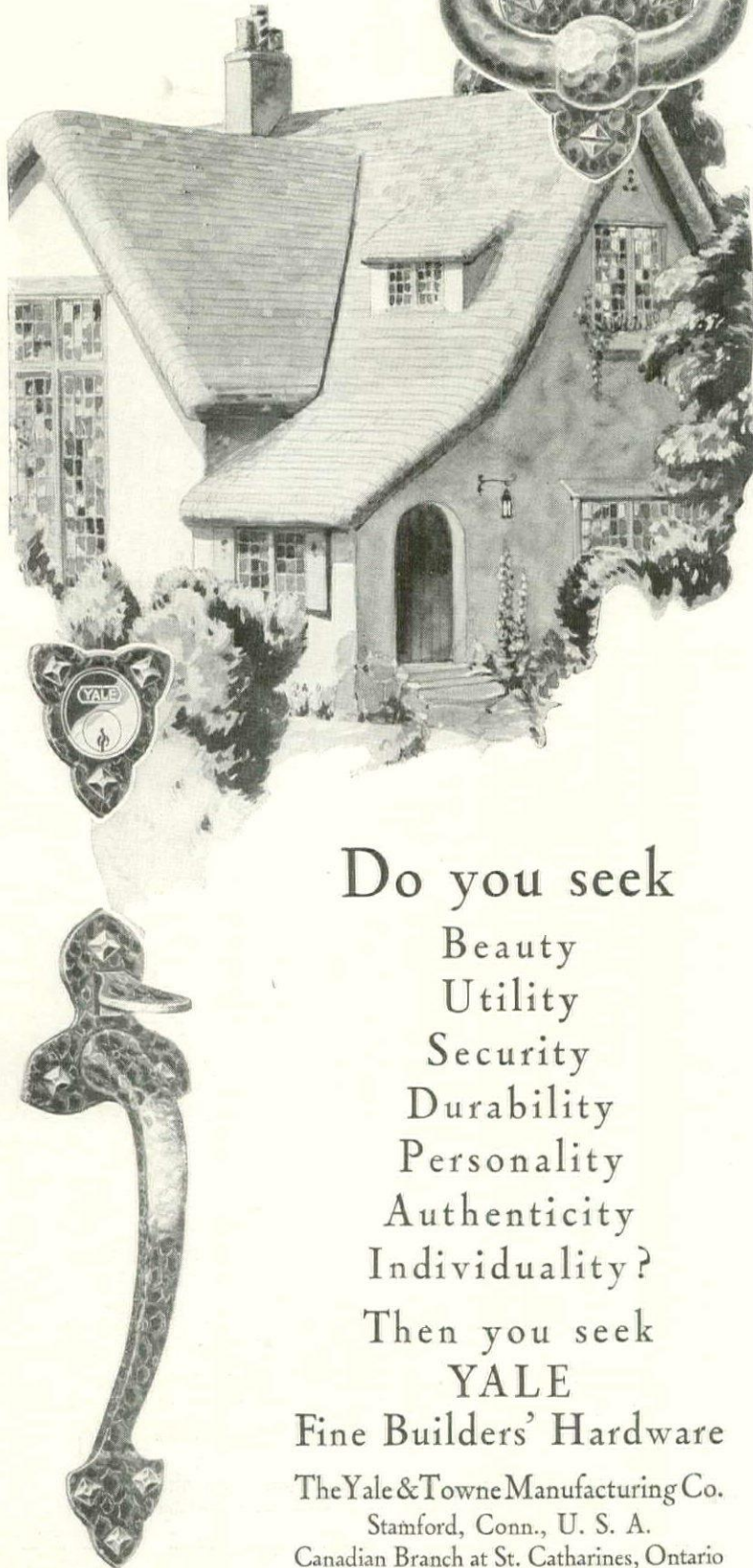
I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

Name..... Address.....

City..... State.....

TRADE **YALE** MARK

Hardware
your home
harmoniously



Do you seek

Beauty
Utility
Security
Durability
Personality
Authenticity
Individuality?

Then you seek
YALE

Fine Builders' Hardware

The Yale & Towne Manufacturing Co.
Stamford, Conn., U. S. A.
Canadian Branch at St. Catharines, Ontario

YALE MARKED IS YALE MADE



Arabis rosea, a little biennial that self-sows well, is worth trying in the rock garden. Its blossoms are magenta-pink

FLOWERS FOR VARIOUS GARDENS

(Continued from page 184)

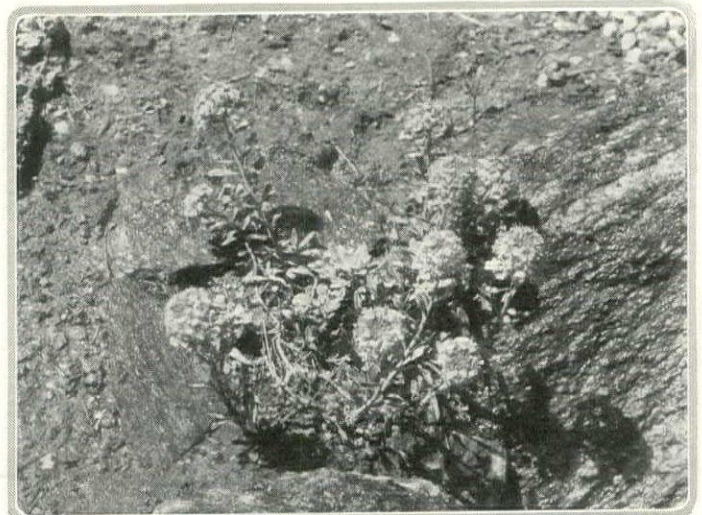
its single form this is not so with the double *Arabis*. Here not only petals are increased but fragrance also, as well as its usefulness. In Mrs. Dobson's lovely garden near Poughkeepsie mats of double-flowered *Arabis* nearly a yard long hang from cliff-like rocks with charming effect. It is slow to get under way when it is first planted, but once established it grows rapidly and increases in beauty year by year. The double blossoms are richly fragrant. *Arabis mollis* is a good plant for a rock garden, green of leaf and creeping closely over the stones. It blooms a little later than the common sort. Of the pink species, *A. albidarosea*, difficult to get, is most attractive as is *A. aubrietoides*, which has light mauve-pink blossoms that are pleasing against its silvery foliage. *A. rosea* is a little cheerfully self-sowing biennial with magenta-pink blossoms and hoary leaves. It is worth a corner.

A NEW ALYSSUM—New to me this year in my rock garden was *Alyssum wulfenianum*. It does not differ greatly from many of its race, though

the fact that the individual blossoms that compose the large rounded heads are of good size gives the plant a good deal of interest. It has a nice way of flinging itself over a declivity, but when full grown will require more space, I think, than *A. montanum* or *A. serpyllifolium*. Like most of its kind it demands a sweet soil, being impatient of the least acidity and disliking damp, whether of summer or winter.

AN ATTRACTIVE SEDGE—The name of the sedges is legion and one does not often think of them as garden plants. Nor are they up to the highest standard of beauty, but one which found its way to my garden through Mr. Durand (who finds beauty in all our native flowers) has proved an amusing and attractive acquisition. This is *Carex fraseri*, found wild in the rich mountain woods of Virginia and southwards. It has broad, closely ribbed, enduring leaves and fuzzy white flower heads in late June and July. It seems a friendly thing, thriving in a low part of the rock garden

(Continued on page 192)



Harry G. Healy

A little-known member of the *Alyssum* tribe is *A. wulfenianum* with good-sized blossoms in large rounded heads. It asks for sweet soil and freedom from dampness at all seasons

Cunningham
RADIO TUBES



Tireless Sentinels

Radio tubes are such a vital life-giving part of your radio equipment, they should be tested regularly and all old worn-out tubes replaced with correct Cunningham tubes to give new energy to your set.



E. T. CUNNINGHAM, Inc.
New York Chicago San Francisco

Manufactured and sold under rights, patents and inventions owned and/or controlled by Radio Corporation of America



Size
36" x 20" x 12"

6 REASONS

*why this new trunk means
so much to weekenders*

- 1 The Oshkosh Taxi Wardrobe is not much larger than a large suitcase; you can easily take it with you wherever you go.
- 2 Yet inside it is a complete wardrobe trunk; it holds everything you need for a month!
- 3 It brings you the same painstaking workmanship, the same fine materials, that have made Oshkosh the famous name it is.
- 4 It brings you unique Oshkosh conveniences, such as the Oshkocentric Locking Device, that eliminates drawbolts and secures your possessions by a single turn of the lock.
- 5 It is made in many models to meet special purposes; you will find one that for all the world might have been built especially for you.
- 6 It is so smart looking that you are proud to be seen with it.

You must also see the Oshkosh Pullman Wardrobe, the popular piece of hand luggage with wardrobe trunk conveniences, that fits snugly under a Pullman berth.

An attractive descriptive booklet, "Your Home Away From Home," will be sent you on request to 459 High Street, Oshkosh, Wisconsin.

THE OSHKOSH TRUNK COMPANY
Oshkosh, Wisconsin, and 8 East 34th St., New York City

OSHKOSH TRUNKS

(No. 2 of a series)

THEY NEVER INVITED HIM AGAIN



*How a window shade roller
ruined the social career
of W. Winternitz*

Willard Winternitz was in the seventh heaven. At last, he had been invited to tea at the Van Allrich's—and Mrs. Van was showing him her famous collection of Early American furniture and glass.

"Oh do let me put up the window shade," cooed Willard, "so that we may have a little more light on this lovely bit of Stiegel glass."

He touched the shade. Bing!—up it flew to the ceiling. The cord wrapped itself around the roller.

"Let me fix it," cried the gallant Winternitz. As lightly as a lad of two hundred odd pounds can spring, Willard sprang up on a rare Hepplewhite chair. !*!*!* The rest is silence

WHEN your patience with those old shade rollers (the jumpy, squawky kind) is exhausted, go to your shade man and tell him that you think life is too short to be wasted juggling with old-fashioned rollers. Tell him you want the NEW Columbia Rollers on your shades—the kind with 30% to 40% reserve power—nickel plated ends—RUSTPROOF—self-lubricating bearings that are QUIET.

Columbia SHADE ROLLERS

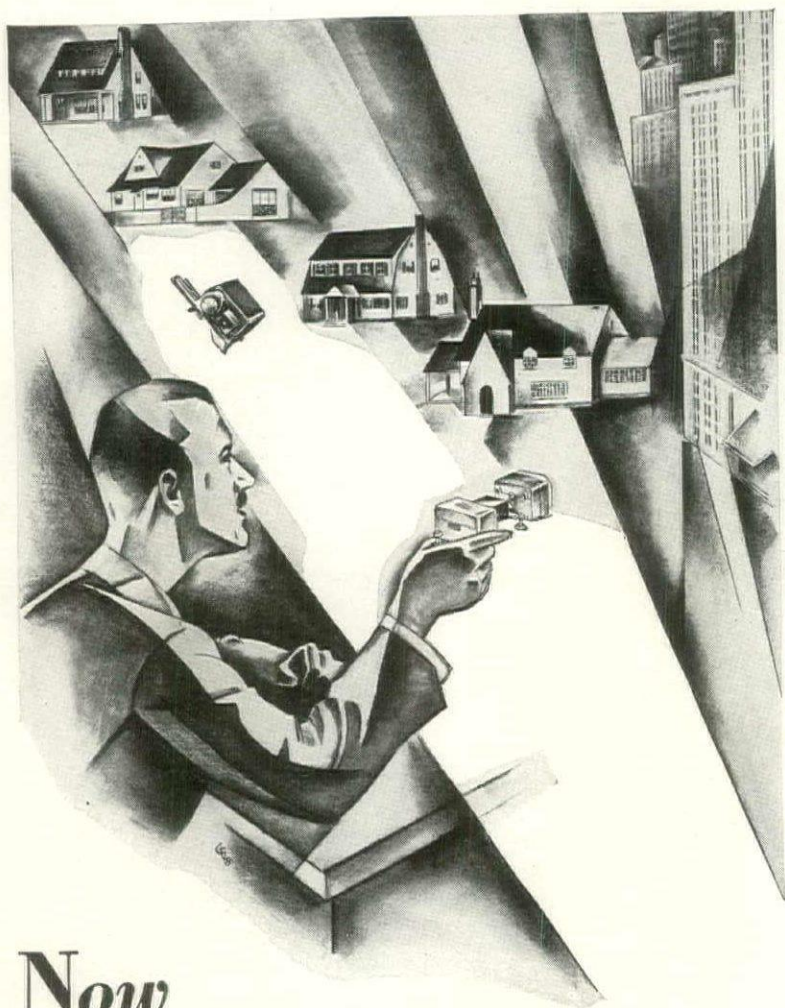
Used Everywhere in Beautiful Homes

Made by
the makers of
Columbia



Window Shades
and Shade
Cloth

© Columbia Mills, Inc., 225 Fifth Avenue, New York



Now

YOU CAN CHOOSE THE OIL BURNER

that fits your house and purse

EACH manufacturer of an oil burner in the past has urged the purchase of his particular burner for all types of houses—from the modest bungalow to the imposing mansion. Such a plan was unsound, for no single oil burner could fit every home.

The Caloroil Burner Corporation, pioneer manufacturers of oil heating equipment, has changed that condition. They offer you a line of oil burners, proved leaders in the type and capacity that fit your particular needs and pocketbook.

Moreover these burners are installed by heating and ventilating contractors—men who know the heating business and have reputations for reliable workmanship which they jealously guard.

If you have craved for that extra half-hour sleep on cold wintery mornings—if you desire even, healthful temperature with furnace cares eliminated—see the Caloroil line of Burners. You will find one that fits your home and purse.

Caloroil BURNER CORPORATION

225 West 34th Street, N. Y. C. :: 260 Tremont Street, Boston

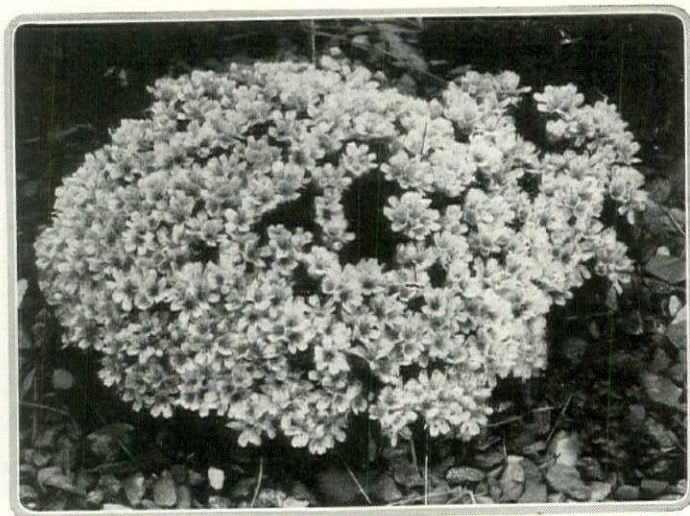


CALOROIL BURNER CORPORATION, Dept. 52
225 West 34th Street, New York City

Please send me particulars about the Caloroil line. I am
interested in an oil burner for my.....State
number of rooms, type of occupancy, etc.

Name.....

Address.....



Armeria caespitosa is one of the daintiest and most appealing of all Alpine flowers. The whole plant is only two or three inches tall and bears pinkish blossoms. It needs gritty soil

FLOWERS FOR VARIOUS GARDENS

(Continued from page 190)

and putting up cheerfully with being overrun by ramping Pinks and Aubrietias.

A WEE THRIFT—One of the most engaging little plants in the rock garden is that tiniest of Thrifts, *Armeria caespitosa*. No other Alpine that I know so completely envelopes itself in bloom. One might ask perhaps that these blooms be a little more definite as to color, one way or the other, either pure white or a more convincing pink, instead of the pallid tint they effect; but this is a fault of Thrifts generally and not a serious one. *Armeria caespitosa* forms dense little tufts of spiny foliage, something after the manner of some Drabas and Androsaces. The round heads of chaffy bloom sit close upon the green towards the end of April and are most delicious to look upon. The whole plant is not more than two or three inches tall. It likes—indeed, it must have—a crevice, with a body of light, gritty soil behind and its head in the sun.

Easier to grow and very attractive is *A. juncea* (*setacea*) that is something like a very small Sea Pink (*A. maritima*). It blooms off and on throughout the summer and its heads of bloom are a good color. The best form of the Sea Pink to grow is

lauchiana, whose blooms are a fine color. *A. latifolia* makes a good green rosette and sends up many tall stems topped by round pink heads of bloom. This plant may find a place near the front of the border. *A. alpina* is a little after this manner but not so tall, nor so definite in color, nor so generally good.

The Thrifts abound along the shores of southern Europe and *A. maritima*, at least, grows freely along England's coasts. For the most part they are easy to grow from seed and most friendly in the garden. The Sea Pink makes a good edging plant and was once used freely to outline the patterns of the intricate "knots" that were fashionable in Elizabethan days.

FREE-FOR-ALL—The self-sown seedlings in a garden might be called our unearned increment. To receive this free largess all that is necessary to curb a little our passion for neatness; but however tidy we may be some seedlings will evade the hoe and smilingly greet us where and when we least expect to find them. I love these generous spirits, though of course it is often necessary to curb their freedom, especially in the rock garden where space is a consideration.

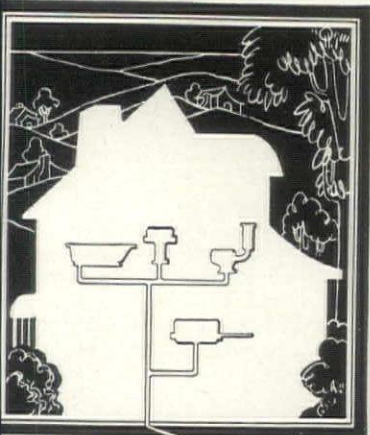
(Continued on page 196)



The double Arabis is quite as fragrant as the more common single white form and is well adapted to border as well as rock garden planting. It grows rapidly when well established

SEWAGE DISPOSAL

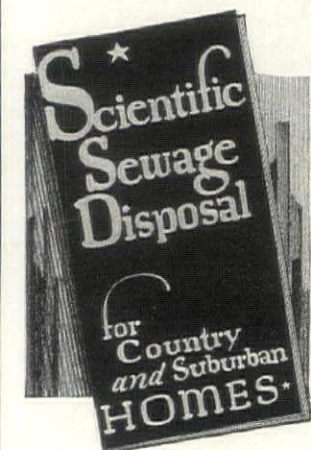
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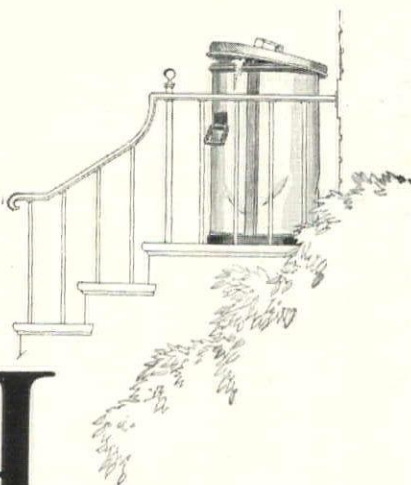
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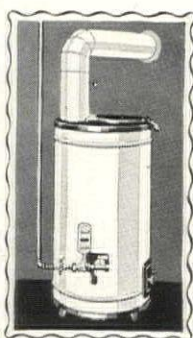


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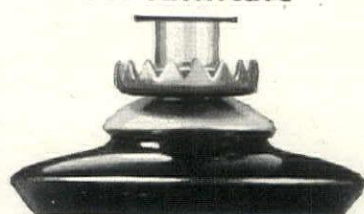
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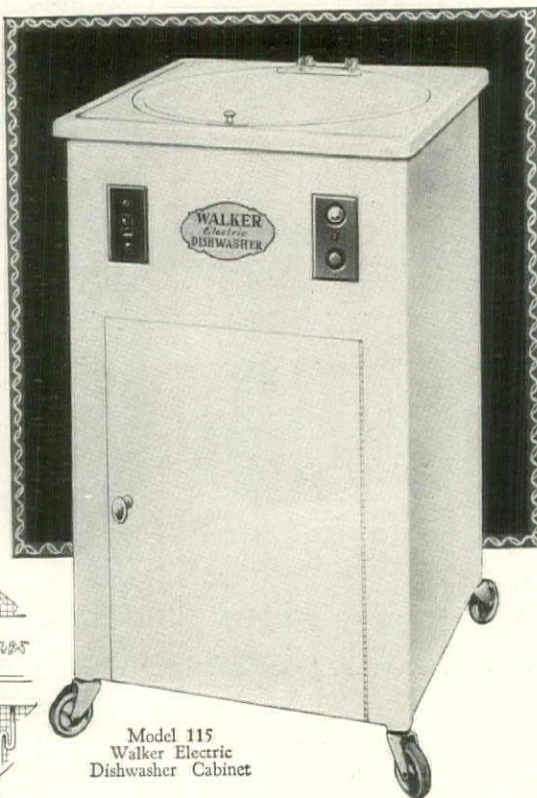
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For those who wish to retain their old sinks, Walker has now provided an electric cabinet dishwasher which may be connected with plumbing or not as suits the user. And it comes in colors to harmonize with your kitchen. Easy terms if desired—ask your Electrical Dealer about them.



Model 115
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A NEW spirit is alive today in kitchen arrangement and equipment . . . a new sense of beauty . . . a better relief from drudgery and confining tasks for housewives who do their own work or employ maids.

Mr. Hoover in his acceptance speech paid a fine tribute to the activity of those women who, by raising the standards of home life, find time for outside activities.

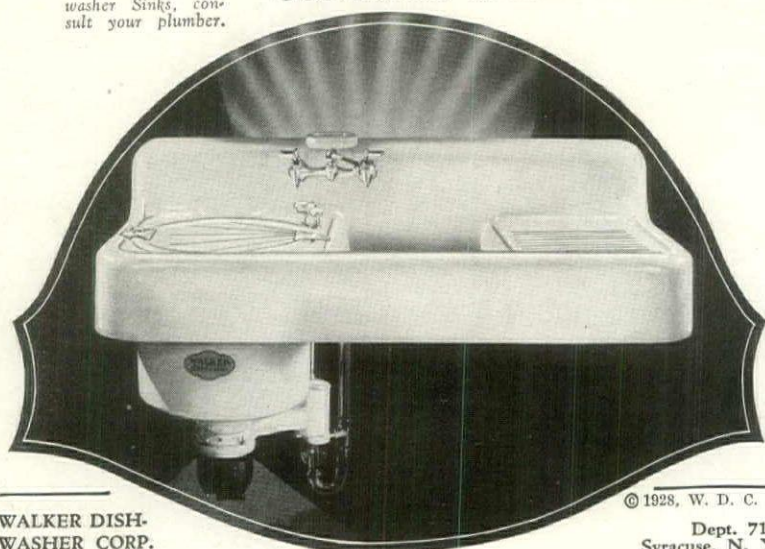
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Send Booklet, "The Dawn of a New Day in your Kitchen" and special information about ☐ Electric Dishwasher Sink ☐ Electric Dishwasher Cabinet. ☐ Send instruction sheet for kitchen floor plans.

Name

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IN PRAISE OF THE MAPLES

(Continued from page 182)

whose small, oblong-ovate, pointed leaves change from yellow to crimson or black-purple in the autumn. No other Maple assumes such dark tones as this Japanese species. It is a bush or small tree, seldom more than twenty feet tall, with smooth purplish branches very slender and spreading. Among the lesser trees of Japan this is one of the most lovely.

Quite unlike any other Maple and strangely mimicing the Hornbeam is the Japanese *A. carpinifolium* with narrow, ovate, sharply pointed, serrated and many-veined leaves. This is a bush or small tree with slender, spreading branches clothed with gray bark. Unless in flower or fruit it is easily mistaken for a Hornbeam.

One of the hardiest and most attractive of all Maples in the autumn is *A. ginnala*, a large bush or small bushy tree with abundant ovate-pointed and coarsely toothed leaves. No Maple is more umbrageous during the height of summer and in the early autumn it assumes blazing fire-like tints and might well be called the Burning Bush. Those who want a feast of brilliant orange and crimson in the fall should plant *A. ginnala*.

The Moosewood or Striped-bark Maple (*A. pennsylvanicum*) is typical of a small group of species characterized by their thin, perfectly smooth bark striped alternately with white and olive-green, the white being particularly prominent in the winter. All are slender trees or large bushes and confined to moist woodlands. The Moosewood is the only species known from this country and it is characterized by its palmate, three-lobed leaves on long petioles which change to clear yellow in the fall. There is a variety (var. *erythrocladum*) with salmon-

red bark, particularly brilliant in the winter. A very similar species widespread in the forest of Japan is *A. rufiuvula*. More graceful with reddish-veined leaves and petiole is *A. capillipes*, one of the most charming of all Maples. Similar in character of bark but with a more or less ovate, long-pointed leaf is *A. Davidii*, a very common Maple in the forests of central and western China.

In Maples the variety in form and shape of leaf is not confined to mere cutting or lobing but it goes a step further and the leaf becomes pinnate like that of the Ash tree. There is a group of these of which the American Box Elder (*A. Negundo*) is a well-known example. At its best this is a tree sixty feet tall with a trunk ten feet in girth supporting a round-topped crown. In its different form it is found widespread throughout the United States, being represented in California by a distinct geographical form. In Texas and other States it is commonly used as a street tree, for which purpose it has been widely carried about the world and is in request in South Africa, Australia and elsewhere. In cultivation a number of forms with variegated foliage have arisen, none being better than the typical *variegatum* in which the leaflets have a broad white margin. There is a form (*aureum*) in which the leaves are wholly yellow and another in which they are margined with yellow (*aureo-marginatum*). The Box Elder and its varieties are quick growing trees, easily accommodated in ordinary soil. Their wood, however, is brittle and on this account they are often damaged by storms. In a small garden they can be kept into round-topped affairs by close pruning.

THE TOP OF THE WORLD

(An Old New England Farmstead)

Two stone walls and a cart-way through,
Waving grass that the wind blows over,
Quaker-ladies with eyes of blue,
Daisies, buttercups, pink-checked clover;

Chirp of crickets and hum of bees,
Birds a-twitter, and leaves soft sighing—
Gracious and tender things are these,
Under the sky, and the light clouds flying;

Light clouds flying so high, so high,
And drifting shadows that follow under,
Deepening the blue on the hills that lie
Wrapped in mystery—clothed in wonder.

There I'd be when the fresh greens glisten,
There when the first white flakes are whirled,
Where the sun laughs out, and the young moons listen,
When God smiles down on the Top of the World.

ESTHER MORTON SMITH

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COOKING SHERRY

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For it means a rare, delightful, old time cookery flavor has returned to help restore the almost lost art of dining.

Guasti Cooking Sherry is the same fine sherry that has made the name of Guasti famous for years—with enough salt added to remove it from the beverage class yet just enough to season foods for the average taste.

If your grocer can not supply you, send his name with 50 cents to our nearest branch for a bottle of one of the Guasti Cooking Aids listed below—enough to prepare several meals.

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A book of favorite recipes of famous chefs. Allow us to send you "Treasured Flavors" with our compliments. Please address our nearest branch. Dept. 701

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(Send 50 cents for each bottle ordered. Postpaid)



"Dinner is just ruined, Tom
and the cook's wild!"

Their guest had gone up to dress an hour ago. She reached the bath—and then—

A rusty, sluggish stream of water trickling into the tub. She drained it off and tried again—and again—

Well, the dinner *was* ruined. The cook *was* up in arms. The water—the plumbing—the antiquated, rusted pipes—these were to blame again.

And how needless it all was—and is. Even in this enlightened age—when plumbing is so efficient and bathrooms so important—even now, many, many folk neglect the question of water pipe.

They do not know that *cheap pipes are certain to rust in time*. They do not know that you are almost certain to get red, rusty water—ruinous to tempers, exasperating, troublesome in a hundred ways . . .

. . .

Alpha* Brass Pipe in your home is your best safeguard against *rusty water, low water pressure and leaks from rusted pipes*.

And it's less expensive than you may think. In a typical \$20,000 house it costs only \$76.00 more than the cheapest rustable pipe.

ALPHA BRASS PIPE

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Chase Brass

*All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.



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BRENLIN PIQUÉ

Ask your dealer, too, about the new BRENNEMAN ROLLER. It has a highly perfected spring mechanism—never catches or whirls



FLOWERS FOR VARIOUS GARDENS

(Continued from page 192)

and there are many fragile lives to be protected from overcrowding. My Spanish Poppy, *P. rupifragum*, for one, has to be severely held in check, but when it appears among the plants of Blue Flax in the borders, or clinging about the stems of Madonna Lilies, how delighted I am!

Cowslips in a garden that suits them are prolific spreaders and take up some most pleasing situations for themselves. They seldom sow amiss. The illustration shows where they have crowded along a border edge (sowing from across the path) in front of the crowding Poet's Narcissus. They make a most fresh and lovely spring picture. True Primroses have not been generous in self-sowing with me, but *Primula denticulata* (see illustration) sows freely, and its balls of lavender, purple or white bloom are among the chiefest delights of the early spring. Once get a bed of them started in a shaded place in deep, rich soil and you will have them forever.

And Forget-me-nots. I am sure I could never have too many of them though they are among the most prolific of self-sowers. Nearly all the kinds are free self-sowers but where great sheets of them are desired I think *Myosotis dissitiflora* is the best. It is Swiss by birth and has a white form as well as the blue. This is the kind that is most highly recommended for use as a groundwork of spring bulbs. When my Forget-me-nots go to seed I pull up the plants and shake them about beneath the shrubs, among the Daffodils or Primroses and wherever their lovely color is desired.

ANNUALS BY THE SEA—The Cape

Ann flower-women grow annuals to perfection and some of them are past-mistresses in the art of arranging charming bouquets. Some of the prettiest combinations I noted were the following: lemon-yellow Snapdragons with that very attractive "Daisy", *Arctotis grandis*, with its soft lavender coloring. Blush-colored Asters with long spikes of rose-pink Snapdragons; three tones of pink Sweet Peas with Mignonette; white single Dahlias with yellow Gladiolus; great bunches of Zinnias in delicate pastel shades—mauve, pale salmon, ivory, delicate buff. And by the way, how versatile is the Zinnia for house decoration! I believe were I to be limited to a choice of one flower for cutting during the summer, it without doubt would be the Zinnia. A packet of mixed seed from a first-class house yields marvels of color—tints and tones to harmonize with any indoor color-scheme and flowers enough for your own and your neighbors' houses. The blossoms last long in water and fairly arrange themselves so as to appear decorative and picturesque. Some of the bronze tones in the mixed packets are very stunning, and the new mauves and purples most effective in certain settings. Of course, colors may be had separately, but for cutting this is hardly worth while.

Bunches of pink Cornflowers were also conspicuous among the bouquets of the Cape Ann flower-sellers. They were in their way quite as delightful as the more familiar blue type, being of that especially appealing and luscious tone of pink that we associate with the trappings of a baby.

ON LIVING IN AN OLD HOUSE

(Continued from page 174)

gardener recently told me, take as long as three centuries to make.

No house we build ourselves can possess these. They certainly need the long connivance of the old garden-god who lives in an ancient Apple tree at the end of the orchard, or the nymph "Quires" who hides away in the water-lily pond. Then, one is always rediscovering something charming, yet heretofore overlooked, new, old, unsuspected flowers in the garden,

new nooks and corners in the house.

As I close this article, a letter comes from my friends saying that they have just been told by an old "native" that beneath the dining room there is a "vaulted cellar", from which an "underground passage" leads to the Saxon Church, a quarter of a mile away! Think of the thrill of that! Of course my friends have already begun their excavations—I wish I could be there to share their excitement.

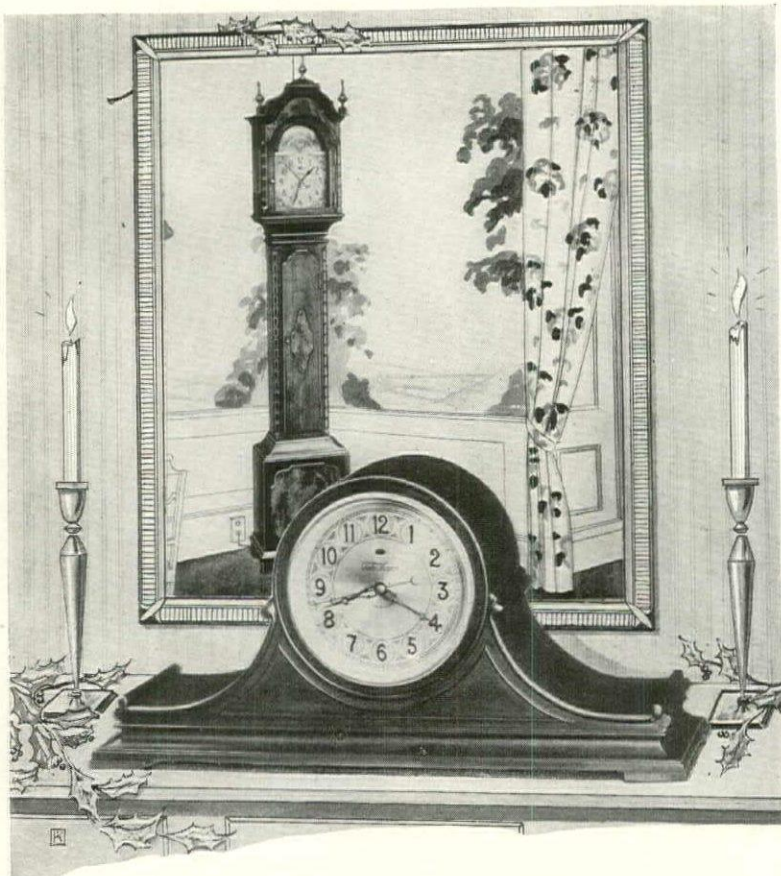
ALONG THE PRIMROSE WAY

(Continued from page 188)

But I do not mean it to end there. There are Primula species and varieties blooming nearly every month in the year, many of which perseverance will make available even in our rigorous climate. The *auricula* is one of the earlier sorts. Being a true Alpine it will stand sleet and snow, freezing and thawing, especially if one is wise and gets the hardier, less pampered and less highly developed strains. In English gardens *cashmeriana* flowers as early as February.

Japonica follows the *polyanthus* and English Primrose. This, like certain other species, lasts a long time in bloom, because as the first flowers fade a second tier appears above, rising from the center of the earlier cluster.

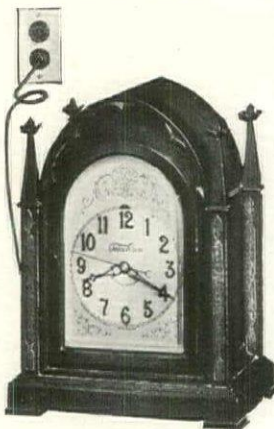
Taken altogether the Primulas are a delightful family, and while they may not all prove perfectly adapted to our conditions, there are still enough which will survive our winters to make them worth more attention than seems to have been given them.



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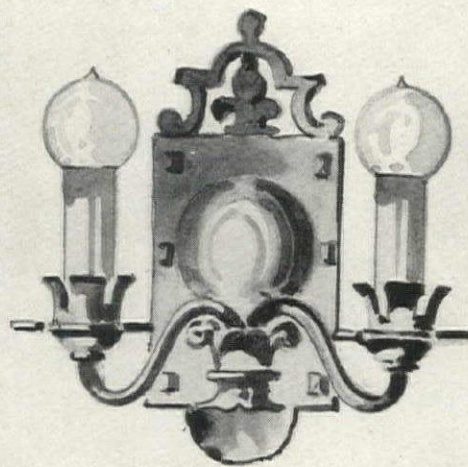
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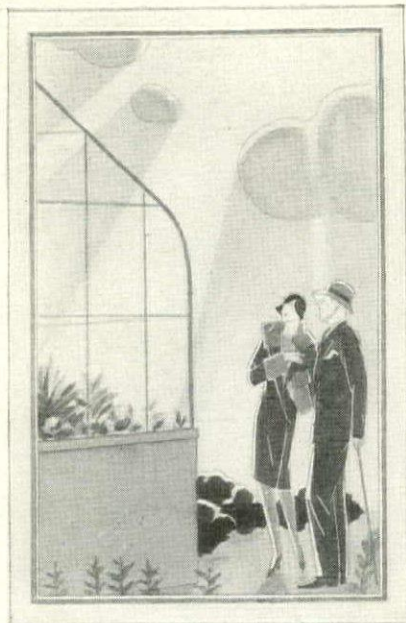
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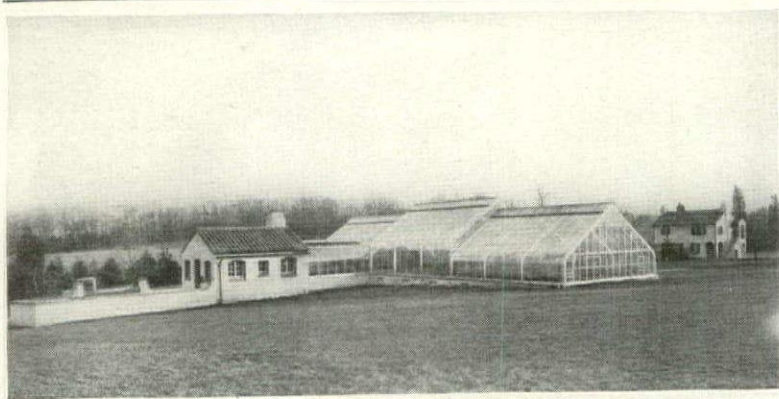
WHEN choosing a greenhouse, the woman of the family almost invariably decides on a Lutton Solar V-Bar greenhouse. They admire the extraordinary beauty of the curved eave construction and are impressed with the number of prize-winning flowers grown in them.

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THE PROPORTIONING OF ROOMS

(Continued from page 166)

the orders of architecture correctly, and when it came to the proportions of rooms and the rules for settling them, there were even greater differences in the exactitude of the formulas. If any builder had tried to square his practice with all of them he would have found himself utterly bemazed and well-nigh distracted by trying to reconcile the variations. In the same way, the modern layman who sets out to follow what he has imagined to be a set of flexible formulae to ensure perfection of proportion, will find himself in a maze of perplexities. The first thing to do is to keep one eye wide open to ensure proper height and let breadth and length fall into their appropriate stations naturally. In other words, by becoming familiar with the finest examples and observing their proportions and the relations of height, breadth and length which they display, to cultivate to an unerring judgment that will safeguard the result—in exactly the same way that the 18th Century carpenter-architect trained his eye.

At the same time, one must not forget that the non-Classic styles had their own sets of traditional usages of proportion that serves as a guide to builders and that it is always possible to discover variations while holding, for the most part, to the customary methods. The usages of proportion in Tudor buildings, for example, were quite different from those we find in Georgian work; the size and height of the great hall windows, and the framing of the trussed roofs in the great halls, had a great deal to do with the different outlook on questions of proportion. By close observation we shall learn more of what is just and right in the relations between the different dimensions

than we shall by too rigid an application of theories, many of which exhibit sundry points of contradiction. We shall then discover, for instance, that it is much pleasanter to live in a room—if it be composed in some phase of the Classic manner—where the plan is wholly or approximately square and the ceiling height corresponds approximately from one-half to two-thirds of a side. Thus a room twenty feet square may well have a ceiling from ten to twelve feet high. The height may well be from about one-half to two-thirds the width of one side, should the room be oblong. Thus, for a room thirty-six feet long, by seventeen feet wide with a ceiling height of thirteen feet worked out in actual fact is an exceedingly pleasant place to be in. Too much insistence cannot be laid on the importance of closely observing all the dimensions of rooms that are pleasant in their proportions and then analysing and tabulating the results; it will be more productive of practical knowledge and keen appreciation than trying to apply exact mathematical formulae.

Much more real pleasure is to be derived from having fewer rooms of ample and dignified proportions than from a greater number of specialized rooms of an insignificant character. It is always worth while to minimize the space occupied by rooms that are little used, or used only in a subsidiary way, and to give all the space and dignity possible to the rooms where most time is spent. It thus becomes quite practicable to have a big little house, with serene spacious rooms. And such a house, whether designed in the Classic mode or not, is infinitely preferable to a little big house where the proportions of none of the rooms convey satisfaction.

ENGLISH COUNTRY FURNITURE

(Continued from page 164)

for long a tradition. These were later raised on stands, the slope top serving as a writing desk. From this form to the later splendid desk was but a short step, the flap instead of being hinged at the top, being then hinged below and thus lowered on to pull-out slides to serve for writing space. These old boxes on stands may yet be seen in the halls of ancient posting houses and in rare instances above them hangs a small wooden box with a slot on which is incised "T. I. P." The tradition of these is almost forgotten although their former use was to hold coins, which the patrons dropped into the box as a material recognition to the servants and "To Improve Promptness", from the initial letters of which we derived the word "tip".

Other essentially local characteristics in the provincial woodwork continue from the oak period, as for example the Spanish influence in East Anglian chairs. But this only survives for a brief period after the arrival of the new styles. Similarly with the appearance of the ladder back chair in Yorkshire, the same form with the cyma curve being adopted to the gate

supports of tables. Among seats in common use in the north during the late 17th Century were the settles, those of Lancashire having plain panel backs, the upper rail of which was often carved with lunettes.

With the more architectural pieces such as large cupboards, wardrobes and similar structures of the south-west, the top panels of the fronts frequently exhibit a reversal to the previous period in the use of the Gothic arch. This tendency to employ arched panels although a relic of the oak traditions also finds expression in several of the western counties, particularly with bed heads. One such was at one time in Bradshaw Hall, Derbyshire, the ancestral home of the James Bradshaw who signed the death warrant of Charles I.

Throughout the northeastern districts and those to the east the Iberian inspirations remain in the use of the different styles of Spanish feet to chairs and tables, these developing a greater refinement near those towns where more experienced workmen were available. Similarly the use of rush seats for chairs in East Anglia is a survival of the same influence.



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Results,
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Dreer's Dormant Hardy Hybrid TEA ROSES

BOTH professional and "seasoned" amateur Rose enthusiasts agree that Fall planting of dormant plants is thoroughly practical.

It is also likely to result in finer flowers next June, because of the early start which the plants get. The sturdy, well-hardened plants we supply should be set out just as in the Spring and protected like you do your other Roses. They will then spend the winter in nature's own storehouse (your garden soil) and will be ready for root action with the very awakening of Spring.

Of the hundreds of varieties which we offer, none could bring a greater measure of Rose satisfaction than

DREER'S Autumn Catalogue FREE

Offers practical suggestions for Fall gardening activities, together with such Seeds, Bulbs and Plants as you will need to put suggestions to work. It also offers a complete collection for dormant hardy Roses suitable for Fall planting. Yours free for the asking and please mention the publication.

The Famous Dreer Dozen of Hardy Hybrid Tea Roses

Each year we literally test hundreds of Roses—old and new—in our Riverton Trial Grounds. As time goes by, new varieties supersede old standards. The Dreer Dozen consists of varieties that have proven their merit under exacting tests. All are noted for their freedom of bloom, length of blooming season and wide range of colors. It includes such famous varieties as Souvenir de Claudius Pernet, Radiance, Los Angeles, Imperial Potentate, etc., etc. Altogether you will find it a selection of truly high-grade varieties that will be a credit to any garden.

We will supply one each of the Dreer Dozen, in strong two-year-old dormant plants for \$11.00 delivered to any Post Office in the U. S.

HENRY A. DREER, 1306 Spring Garden St., Philadelphia, Pa.

From County Cork or Hong Kong—

Blossoms



that blazed unseen on Mongolian plains—quaint buds from a Japanese garden—flowerlets that bordered the rocky road of a Scottish hill-town... you find them here.

Rare plants of exotic charm will bring a new thrill to your gardening. A bit of the unexpected widens the eyes of every true flower lover... and new and different plants are exactly as easy to have as the most ordinary kind.

Whatever your wish or whim—from the purchase

of a box of pansies to the planting of a forest of oak or maple—we can satisfy it, with a minimum of bother and with assurance of good results.

If you possibly can, visit our 200-acre park and explore mile after mile of new experiences in horticulture. In any event, our beautiful catalogue, "HOME LANDSCAPING" will bring you a wider conception of your own garden and grounds—as they can be next year. Please write for it now.

Hicks Nurseries

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Border of Sutton's Annuals. Sutton's Intermediate Antirrhinum, seed packets, 60 cents. Sutton's Stocks, seed packets, 60 cents. Sutton's Shasta Daisy, seed packets, 35 cents.

Plant Sutton's Seeds and your garden will be A BLAZE OF COLOR

FLOWERS grown from Sutton's Seeds have long been the glory of English gardens. Possibly because the English have made flower growing an art—but due credit must be given to the superior quality of Sutton's Seeds—seeds that have been bred and selected and bred again and again for more than a hundred years by members of this old English house. Wherever flowers are grown the name of Sutton & Sons is highly esteemed.

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profusion of bloom. You can get equally good results from Sutton's Seeds. Try them this year.

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England's Best



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A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

Special Prepaid Box Prices

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HOUSE & GARDEN'S BOOKSHELF

ABOUT YOUR DOG. By Robert S. Lemmon. New York: Frederick A. Stokes Company.

AS LONG as there are dogs in the world and people who like to have them around there will be a ready place for a book like this latest one of Mr. Lemmon's. In point of fact, we suspect that it will have no slight effect in stimulating its own popularity, for to its obvious practicality are added an insight into canine nature and a sympathetic exposition of its workings which are rarely found in volumes on dog affairs.

The author has brought together here the net conclusions of many years' personal experience in the breeding, handling and training of dogs of diverse breeds. His interest lies in the multitude of factors, temperamental as well as physical, which affect the dog as a member of the family rather than in the more outward characteristics which influence success in the show ring. He seems to see the whole subject as much from the canine side as from the human. The result is a sane balance of psychology and plain, unvarnished facts which is both good reading and immensely helpful to those who want to know their dogs better and thereby gain in mutual satisfaction. There isn't an unexplained technical word or phrase in the whole book, and yet the note of authenticity is on every page.

Starting with a review of the general principles involved in the right sort of dog-and-human companionship, the book swings into chapters which treat specifically of such pertinent matters as selecting a breed, buying, schooling, feeding, care in sickness as well as in health, showing, dogs in public, breeding, boarding kennels and numerous other topics on which every dog owner should be informed. The illustrations are from photographs specially posed under the author's direction and are noteworthy for their excellence and for the clearness with which many of them portray the actual points in dog handling to which the text refers. They help the book materially to live up to its purpose as expressed in the full title: *About Your Dog: Making Him One of the Family*. A workable index and a bibliography for those who wish to go more deeply into special phases of the dog game add the final note of completeness.

W. J.

AMERICAN ARCHITECTURE. By Fiske Kimball. Indianapolis and New York: The Bobbs-Merrill Company.

MR. KIMBALL takes us by readable text and fine illustrations from the "English Wigwags" of the earliest settlers of our "forest primeval" to the "Mass and Line" of that Manhattan which is "the heir of all the ages."

The interest in a book of this kind, while somewhat limited, is a growing one in the country, and Mr. Kimball has written a book which surely will help that interest to grow. His easily understandable story is forecast in a sentence from his first paragraph: "It is in architecture that America, grown to imperial might, has said something new and vital in art."

The chapters, sixteen in number, embrace: I. The Beginning; II. The Afterglow of the Middle Ages; IV. The Heyday of the English Colonies; VII. First Works Under the Republic; VIII. The Greek Revival; XI. The Stage of Modernism; New Materials and New Types; XV. The Present; XVI. Manhattan.

The book includes a good index, for which everyone who uses it will be grateful. Commend us to the makers of good indices. As a class they should have a monument at least as beautiful as the one pictured by Mr. Kimball on page 100—"The Washington Monument in Baltimore." For to such go the thanks of the student.

This author has an appreciation of American progress, of American spirit, and of American accomplishment. He rehearses the contributions of the different nations of the old world, here fused in our "melting pot," and ends with a vivid picture of our great Manhattan, dominating the cities and towns of the whole country: "The spell of the metropolis is on them all."

G. G. G.

MR. AND MRS. BEANS. By Robert L. Dickey. New York: Frederick A. Stokes Company.

FRIENDS of Beans and Violet, of Scotty McPhee, Susie Aire-dale and the rest of Robert Dickey's inimitable canine characters will find in this new symposium of humor a generous source of pleasure. The author and artist has assembled between its covers some of the best work that he has done—and Dickey's best is so far above that of anyone else who portrays dogs that comparisons are quite impossible.

Mr. and Mrs. Beans is a book for every home where any kind of dog is, has been, or will be dwelling. It is the sort of volume that never grows stale, for there is in it that inherent understanding of and sympathy with the lives of dogs which makes instant and lasting appeal. We defy anyone, whatever his favorite canine breed, to withstand the ups and downs of the Boston Terrier family whose adventures form the background against which the other characters appear. They are real dogs, every one of them, and their various racial traits and peculiarities are woven into the illustrations and captions with delightful skill.

R. S. L.



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OLD stone steps, curved by centuries of slipped feet, stealing up out of the white-hot sun into the shadows . . . streets like tunnels, packed with secrets . . . bazaars that glimmer with silks and gilded leathers, perfume bottles, rugs . . . side-walk cafés where bearded sheiks sit and watch the invading Occident, marvelling that women can be so lovely, so unveiled, and men so blithely unconscious of what the Prophet said about prohibition . . . Beyond, the desert . . . cities walled to the stars . . . the perilous joys of the oasis . . . sand . . . silence . . . sun.

Africa's just a part of it. The Riviera, dancing, playing for high stakes, a whirl of colour, clothes, jewels, intrigue. Italy, with grand opera loose in the streets and history sitting by you at breakfast. Spain, with a bullfight, antiques for a song, and all the other songs in a love-lorn world alive by moonlight.

But maybe yours isn't a Mediterranean cruise. You're out to see the dizzy world go round from China back to France. Or—short of time, but long on cleverness—you dash for the West Indies, golden islands parked in a sapphire sea. Or you're off land-cruising to California where they grow the biggest of everything from peaches to native sons . . .

Scan the ads on these pages if your mind needs making up. Scan them anyhow—you might exchange a good plan for a better!

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Quality Bulbs
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Order them now! Tip-Top bulbs at rock-bottom prices. For example—

100 Darwin Tulips \$3.50

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field grown mixture, A \$6.00 value for \$3.50 or, if you prefer, 50 bulbs for \$2.00.

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Airy and medium Trumpets, short cupped and lovely Poet's varieties, doubles and singles. All top size, mother bulbs.

ALSO THESE LOVELY HERALDS OF SPRING

500 Bulbs—a \$22.50 value—\$16

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100 Blue Grape Hyacinths.....	4.50
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Very Special REGAL LILIES at big Savings

A LUCKY, last minute purchase enables us to offer for a short time only these first quality bulbs at a tremendous discount—Long, trumpet-shaped flowers, pearly white petals, throats shaded with pale yellow, in clusters on 3 to 4 ft. stems. Regularly \$85.00 a 100 bulbs.

25 for \$11.00 1 doz. for \$6.00 50 for \$20.00 100 for \$39.00

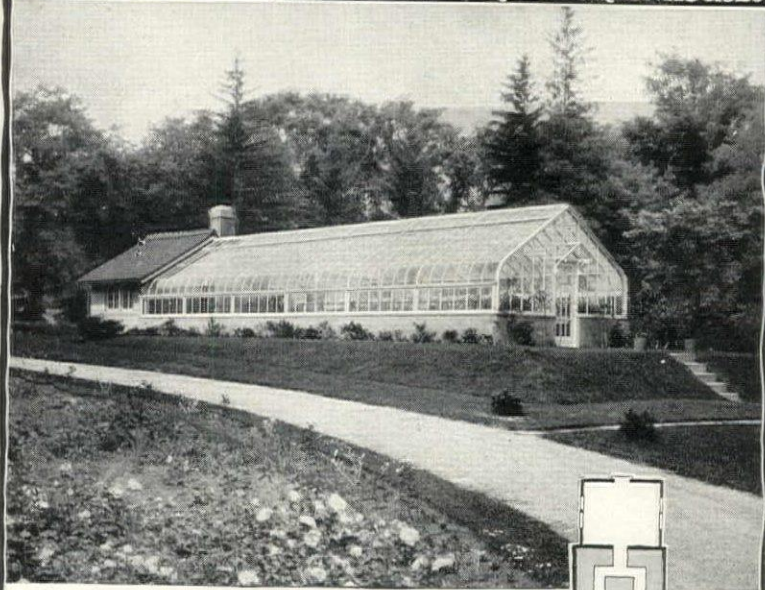
Our new Bulb Book—lists of choicest bulbs for in or outdoor planting—free on request.

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IT isn't as if you couldn't afford a Glass Garden of your own. Leastwise all your friends think you can. So if they think so, then the only reason you now haven't one, must be because you have a mistaken impression as to their cost. More than likely you don't know you can have one 14 feet wide and 33 feet long erected and fully equipped for around \$2500. Only the price of a car.

This one shown is 18 x 50 with workroom about 16 x 12. Why don't you send for our catalog? Or send for one of us? Or both?

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PRIDE OF
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IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for \$2.00
Selected from fifteen named varieties

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, or call at any of our stores, and secure this exceptional collection, sent prepaid to any point in the U.S. east of the Mississippi. For points West and Canada, add 25c (\$2.25).

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Our 1928 Fall Bulb Catalog sent on request

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One of the Largest Growers and Importers of American, Dutch, French and Japanese Bulbs for Discriminating Flower Lovers in the United States

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is 89 per cent organic matter

Fully, finally and completely rotted and disintegrated leaves, twigs, branches, bark, wood and roots—containing 11 per cent ash, which provides the food value.



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EVERY experienced gardener and every trained horticulturist knows that the root-feeding areas of trees, plants and shrubs must be properly conditioned with abundant organic matter to enable the roots to begin and carry on their food-collecting work without interruption during the active periods. Organic matter must be present or they cannot thrive.

To enable the fine, hairy, fibrous root tips to bore through the soil and search out the food the soil must be friable and porous. The 89 per cent organic WESTOVER LEAFMOLD-HUMUS abundantly supplies this essential.

To enable the boring tips or thimbles to work on the ash solvents, constant and sufficient moisture must be held in the soil to provide the solvency. WESTOVER LEAFMOLD-HUMUS holds the moisture and releases it on the demands of the root-end's intake valves. The leaching and drying out of moisture is prevented by the presence of WESTOVER LEAFMOLD-HUMUS in the root-feeding areas.

The friability and porous nature of WESTOVER LEAFMOLD-HUMUS incorporated in your soil also enables the air and gas to pass into the soil freely as demanded by the roots. The gardeners provide this feature in the soil by what they call "mulching"—which is the digging in and occasional stirring of organic matter. Use WESTOVER LEAFMOLD-HUMUS for mulching to keep it "open."

Sold by the cubic yard with just enough moisture to readily incorporate with your soil. Averages two yards to the ton

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After the frost has entered the ground you should take every precaution to preserve the quality of your plants by supplying them with a winter mulch or blanket to protect the roots. The heaving caused by alternate freezing and thawing in late Fall and early Spring will cause winter killing unless they have this protection.

"G.P.M." Peat Moss is superior to any other substance for this purpose. In the Spring turn it in, in place of manure. It is the best soil conditioner known. Let us send you descriptive literature.



ATKINS & DURBROW, Inc.
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A Border Like This is a Joy for Years!

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Stately Darwin Tulips

Of the many varieties offered in this class none are more effective than the following six:—Bartigon, crimson scarlet; Bleu Aimable, lovely lavender; Farncomb Sanders, scarlet tinged rose; La Tulipe Noire, velvety maroon; Pride of Haarlem, old rose; Princess Elizabeth, rich, rosy pink.

6 each of above,	36 bulbs \$ 1.50	postpaid
12 each of above,	72 bulbs 2.75	"
25 each of above,	150 bulbs 5.25	"
100 each of above,	600 bulbs 20.00	"

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It covers every phase of Fall gardening activity and offers the Seeds, Bulbs and Plants with which to execute most any garden plan. Please write for the catalogue today and let Dreer Service help you to greater garden joys.

HENRY A. DREER

1306 Spring Garden Street, Philadelphia, Pa.

THE GARDENER'S SCRAP BOOK

SEEDS THAT ARE SLOW

GRANTED a fair share of patience on the part of the planter, experimenting with sowing the seeds from the various berried trees and shrubs is interesting work. Most of them are slow to start—some not germinating until the second year after they are planted; but to the real plant lover there is often a thrill when the seedlings finally break ground which amply atones for the long wait.

Commercial growers follow methods of handling these seeds which result in the highest percentage of germination but are too bothersome on a small scale for most amateurs. Unless you want to follow these professional practices you will adopt the plan of autumn sowing outdoors in a fairly well protected, shady seed bed where the soil is moderately rich and perfectly drained. It should be of a sandy rather than clayey nature, as hard caking during dry weather is to be avoided.

In such a bed the seeds are sown at depths ranging from one-half to one inch, according to size and kind. After the ground freezes a mulch of dead leaves is laid over the planting and left there, winter and summer, until germination takes place.

Among the many seeds which can be handled thus with fair prospect of success are those of the Yews, Barberries, Dogwoods, Bittersweet and Shadblows.

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ALONG with the more intelligent interest in a variety of plants which has grown up among the amateur gardeners in this country there has developed a marked tendency toward the use of those shrubs whose outstanding claim to attention lies in the autumn and winter coloring of their berries and fruits. Perhaps

Turn Dead Leaves into Rich Manure

Don't burn fallen leaves. Add ADCO, keep them moist, and they will turn into excellent manure.

DO not destroy any garden refuse. It represents more than half the yield of the soil. By the simple ADCO process it can be converted into manure and turned back to nourish that same soil.

Anybody can use ADCO, and every good gardener should use ADCO. Nothing takes the place of manure, and with ADCO you can make quantities of it, rich, odorless and clean.

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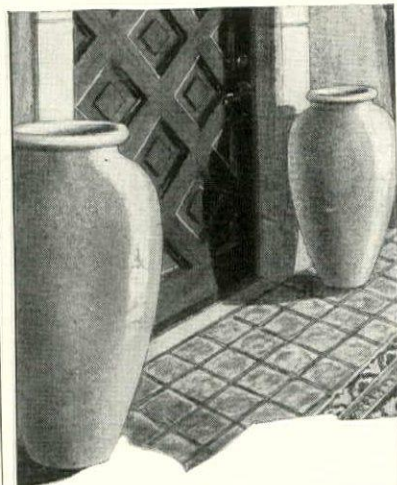
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Four blooming size plants in Mexican hand-painted cacti bowls as illustrated above, shipped anywhere in U. S. postage prepaid. \$2

A smaller group in 4 inch bowl prepaid anywhere in U. S. \$1

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THE GARDENER'S SCRAP BOOK

the trend to outdoor life has brought more before us the possibilities of the garden as a place of year-round beauty; probably the efforts of a few horticultural leaders have had their effect in turning us in this direction. At all events, the bright-fruited shrubs are coming into their deserved own.

And there is a surprising array of them, once you start investigating. Their berries range literally from black to white, including many purples, blues and reds with now and then a yellow or an orange sort. Some are persistent, clinging to the twigs from early autumn to midwinter or even later; others are so favored by the birds that they are picked off clean and eaten long before snow flies. But one and all offer color notes which go far toward lending brightness to the shortened days.

It is too late to bring the cheeriness of berries this fall into the garden where it does not already exist, but the time is ideal for studying those which grow on the places of others and decide from first-hand knowledge just the ones you want for future effects. Once the selection has been made it is just a case of placing an order for good-sized plants with some grower, setting them out as soon as they arrive, and confidently awaiting a gratifying display of your own next autumn and for many years thereafter.

POINTS IN TREE PLANTING

A LARGE factor in the success of tree transplanting operations is the care given to their root systems while digging, during transportation to the new sites, and in the resetting of the stock. Taking these three stages in order, we find that:

Not only is the root system to be dug up as nearly complete as possible, but the roots themselves must not be injured. While a tree's roots are tough and capable of withstanding considerable force exerted in a straight pull, they are easily bruised, twisted and frayed. Their outer covering or bark, too, is soft and a little rough

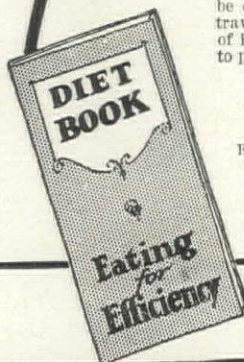
Eat and Be Well!

A condensed set of health rules—many of which may be easily followed right in your own home, or while travelling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.

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Effective weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies.

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Excess weight endangers your health. A short daily treatment with the Tower keeps your body at its normal weight, and builds health and general fitness. Scientific vibrating principle... quiet... light weight... beautiful Ivory and Black finish... guaranteed quality. Send now for interesting illustrated booklet.

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There are articles on American and European furniture, clocks, hardware, firearms, glass, pottery, prints, lamps, silver, pewter, rugs, samplers, tapestries, wall coverings, and the like, all profusely illustrated. Questions on antiques are intelligently answered. Hundreds of reliable dealers advertise their offerings for sale.

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The little green hammock

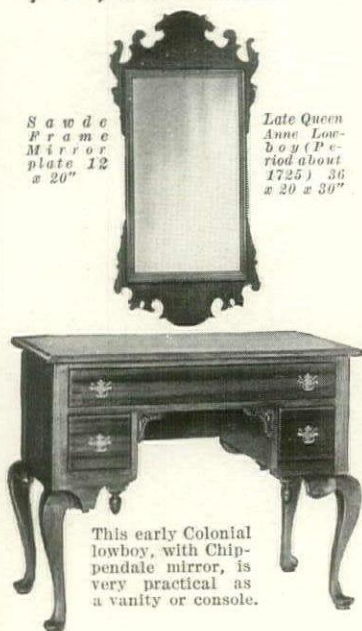
THE one in the Pullman berth. I've often wondered what it's for. Now I've found out. It's a great place for a flashlight and that's where my Eveready rides on every trip I make. It's there just to be handy in case anything should happen. I use it, too, to help find things in my bag, and for more light to dress and undress by. When you're in a hurry, it's a time-saver, if there ever was one.

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Frame
Mirror
plate 12
x 20"

Late Queen
Anne Low-
boy (Pe-
riod about
1725) 36
x 20 x 30"



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THE GARDENER'S SCRAP BOOK

handling will strip it from the wood and seriously injure the latter.

It is advisable to take up a tree with most of the roots still embedded in the original soil, for this means a minimum of disturbance and consequently a quick re-establishment in the new site. Should this be impossible, however, good results can usually be obtained by attending to the following points.

Keep the tree out of the ground as short a time as possible. During the interval between digging and replanting, even though this is only a few minutes, see that all the exposed roots are kept covered with wet burlap to counteract the fatal drying tendency of sun and wind.

Dig the hole where the tree is to go amply large to admit all the roots in their natural positions and without crowding. If any are bruised, stripped or broken, cut them off clean at the point of injury. In planting, work fine soil in thoroughly among the roots until all are covered, then soak with water, add a few inches of dry soil, stamp down firmly and water again. The final step is to fill in the hole level with loose soil which will serve as a mulch.

THE WINTER COLDFRAME

Among the bulbs which have proved particularly satisfactory for coldframe planting the Calochortus (or Mariposa Lily, to use the name by which it is commonly known on the Pacific Coast) is one of the best. It will scarcely bloom before May, but at that time its large and gorgeous flowers will more than repay the trouble of planting a dozen or two bulbs now under the protecting sash. Polyanthus Narcissi, too, can be had very early in the season, and so can many of the Gladiolus varieties.

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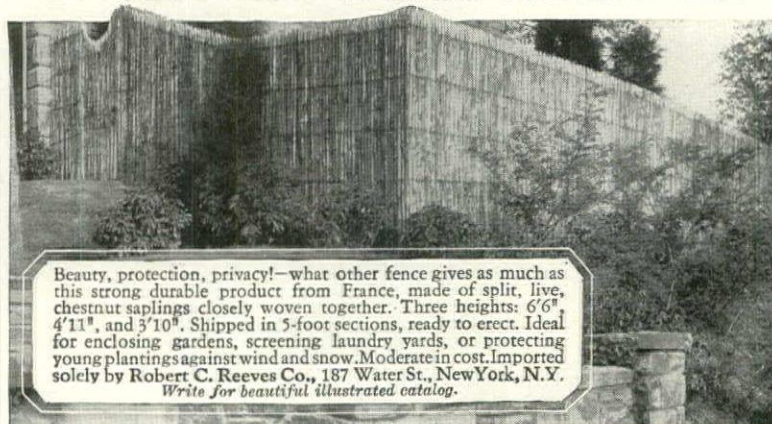
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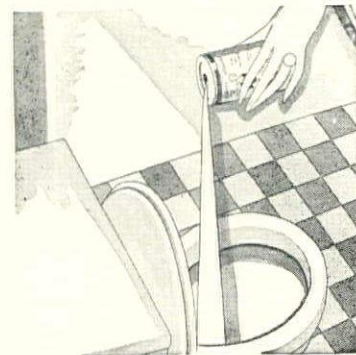
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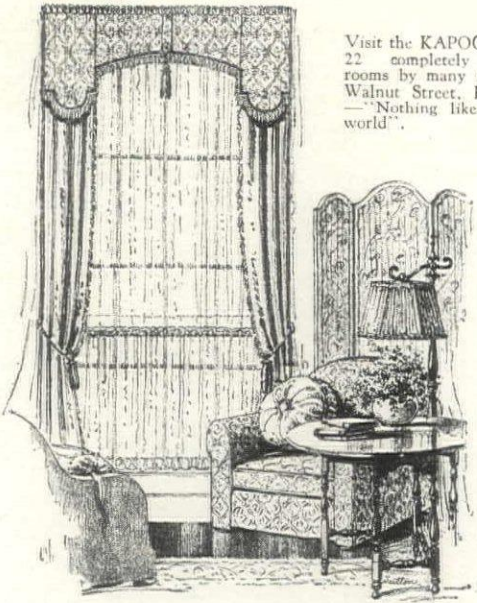
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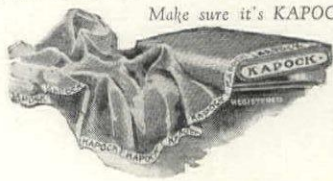
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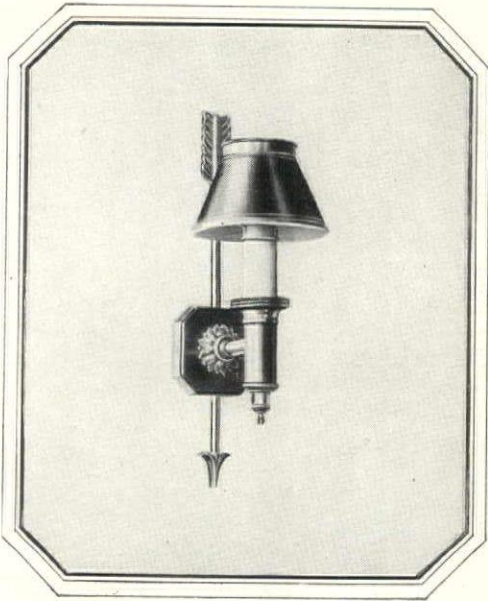


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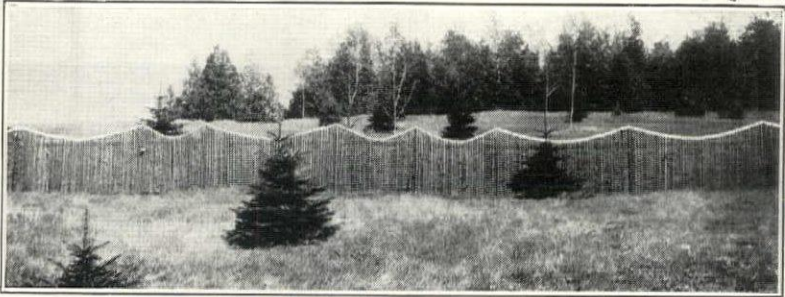
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You read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, indoors and out. As a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.

You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.

We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of House & Garden is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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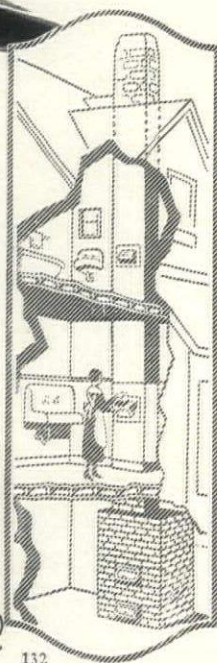
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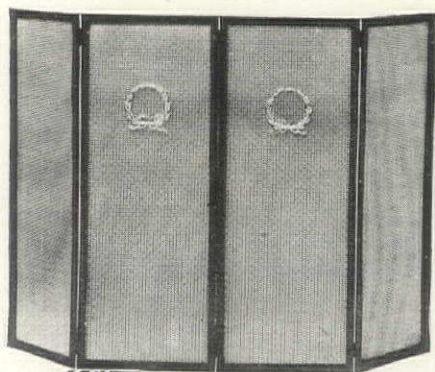
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Buffalo, N. Y.

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FIRE FENDERS

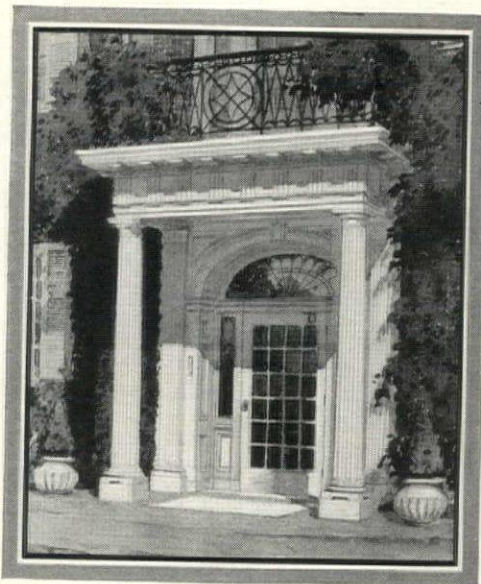
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1734

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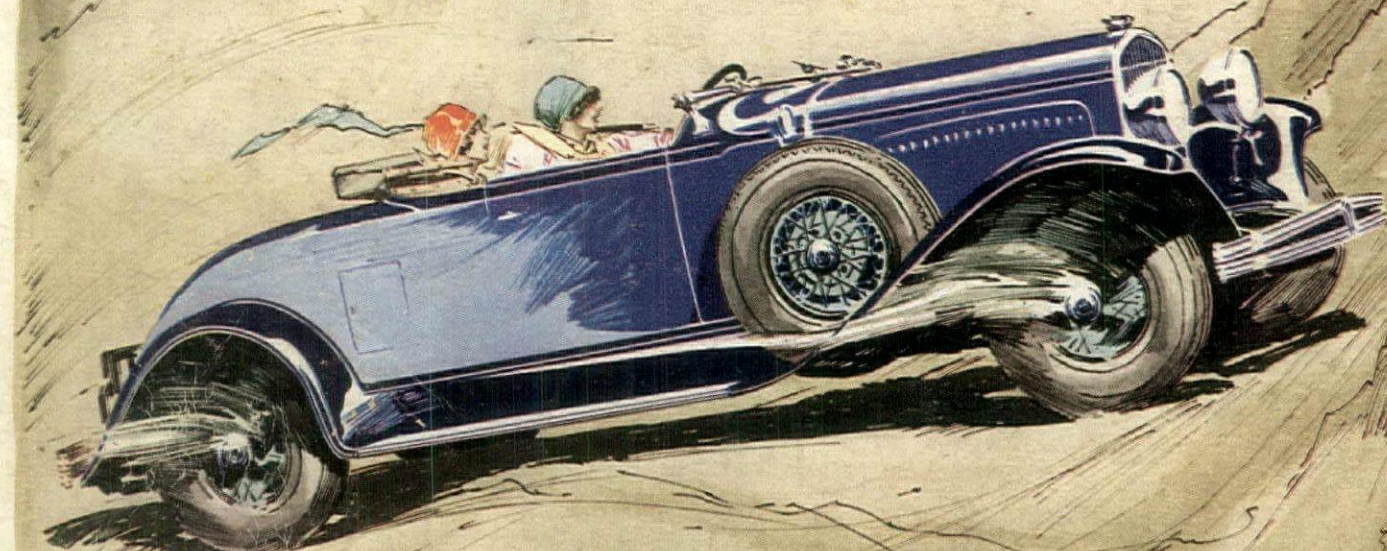
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